KĀLIDĀSA'S VISION OF KUMĀRASAṀBHAVA

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By the same Author

(1) A critical edition
of
Kumārasaṁbhava

(2) A critical edition of
Kumārasaṁbhava
with
the commentaries of
Mallinātha, Bṛhaspati Miśra,
Bharatasen and Gopālānanda

KĀLIDĀSA'S VISION OF KUMĀRASAMBHAVA

A study of the Kumāra-problem, a key to the correct comprehension of Kālidāsa's poem and philosophy

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'sarvaṁ tat kila matparāyaṇam
aho kāmī svatāṁ paśyati //'

—*Kālidāsa*

'So they loved, as love in twain
Had the Essence but in one;
Two distincts, division none :
Number there in love was slain.'

—*Shakespeare*

'He spoke, and loosed our heart in tears.
He laid us as we lay at birth
On the cool flowery lap of earth :
Smiles broke from us, and we had ease.
The hills were round us, and the breeze
Went o'er the sunlit fields again.
Our foreheads felt the wind and rain.
Our youth returned, for there was shed
On spirits that had long been dead,
Spirits dried up and closely furled
The freshness of the early world.'

(*Wordsworth*)

PREFACE

Kālidāsa's *Kumārasaṁbhava* is packed with innumerable seminal ideas and is animated by the philosophy of creative evolution that once gave to the Indian nation their great Fire-hero, the ever-young *Kārttikeya Kumāra*.

The Poetic Muse did play her rôle in prompting Kālidāsa to undertake this theme, but political considerations also weighed heavily with him—for he was essentially a patriot; and he, alone of all his countrymen, grasped the poignant urgency of India's anguished cry when foreign hordes overran her; and it fell to him to provide her succour by reviving the stimulating cult of the ever-young *Kumāra* and by calling on his countrymen to follow his example to defend their motherland. This is clear from the heroic significance of his works that have a covert contemporary political reference.

What one feels always in Kālidāsa is an extraordinary and direct mingling of age and youth, of evening and morning, giving his Muse that rare gift of the fusion of freshness and repose, of impulse and wisdom, as though all life were at once sunset and sunrise, winter and spring; a divine synthesis, an undercurrent of unity at the back of diversity. And it was consistent with India's history—for, in the centuries preceding Kālidāsa, a new impetuous youth had been grafted upon India's old age—I mean the youth of the intrepid Huns. There was disruption and disturbance; this was quelled, and put into constructive channels by men like Kālidāsa, whose supreme interest was that India should become India again, even after the grafting of that impetuous youth upon her age, because historically she was not and had never been an exclusive nation. She had in a high degree the dual virtue of being able to receive with grace and to give without self-consciousness; for in all her hills and rivers, her cities and countryside, there breathes a spiritual hospitality, a humane and indeed holy gentleness, conforming to the nature of her people, in which may flourish the wisdom of other nations as well as her own. This is what characterizes India of Kālidāsa's time. And the chief architect of it all was Kālidāsa, the supreme votary of emotional integration, of the fusion of decay and rebirth, as is clear from the hymns he has addressed to the holy Ganges. For no river on earth is as old as the

Ganges; on a still starlit night the melancholy of Time is gathered in it; it mirrors the decay of countless empires, as also the forgetting of countless loves; all vanity is consumed in it, but in the morning how sweetly and clearly she sings to Kālidāsa her message of ever-recurring joy as if with Venus in that hour she has been created. None but Kālidāsa could make articulate this particular stress of the Indian spirit, this stress of daily rebirth, this eternal process of the ever-fresh, ever-wonderful beat of Time, the *Kumāra,* arising from Śiva (= the Sleeping One, √śī 'sleep').

But it will be an error to think that Kālidāsa lived in order to subserve any political, religious or ethical code. Such a presupposition breeds the false approach to poetry by which we appraise a poet in the light of what he states, instead of experiencing the total poem that he has written.

I believe that no poem is truly great unless it expresses with complete fidelity the personal vision of the poet. The more piercing, exact, coherent and complete the vision, the greater the poem; but the essence of the vision is its individuality, its undistorted reflection of the total experience of one man.

Kumārasambhava's unique splendour arises from its mingling of the divine legend with the remembered experiences of the poet's life. The myth comes alive, because it is an ever-present reality for Kālidāsa; because his own life is presented within the framework of the Purānic story, thereby being endowed with the universality, the impersonal truth of great poetry. In reading the poem we are not giving intellectual assent to a religious, political, or social proposition but sharing in the revelation of God's power and mercy that came to a poet in the course of a lifetime's action and suffering.

In all Kālidāsa's work love is the Star by which his characters must set their course, for he saw an unbroken bond between Eros and the Spirit, that could appear in a variety of shapes. The expression of it in his works had great social consequences; the most lasting of which was an immense improvement in the status of the weaker sex. To the majority of Indian thinkers woman was an impediment to holiness [1] and knowledge, whom it was safer not to see; to Aristotle she was inferior by nature [2]; and to St. Paul she was so by

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[1] Cp. Aśvaghoṣa's *Buddhacarita*, its description of women.
[2] *Politics* I.v.7.

the method and purpose of her creation.[1] Then, almost suddenly it seems in the works of Kālidāsa, as if invested with the aura of the Vanished goddesses, she becomes an object of devotion, the means to a mystical revelation and a radiant avenue to God.

And herein lies the wonder and greatness of Kālidāsa, the origin of his power to be renewed in each successive generation. Except the callous and frivolous, there can scarcely be a mind that will not discover kinship in his intimate companionship, moreover, of the sort that is to be had only of the giants in whose thought we discover continually a projection of our own, in whose lucidities we recognize, as it were, a solution of our own confusions. For there is none to whose vision of life, blurred by too close a self-regard, Kālidāsa will not give perspective, restoring sight to his spiritual eye; since it is in his works, if anywhere in Indian literature, that the generations of men are basically reconciled by a liberation and welling up of their common humanity, which overflows the banks of age, faction, and blood, and sweeps across the 'all-severing wave' of life and death.

Of the many problems posed by the *Kumārasambhava*, the problem of the hero himself has proved ponderous; for his is an exceptionally complex personality—odd in birth, perpetually youthful, active, and rigidly restrained in life, standing alone for ever in vibrant equilibrium of the highest fervour as did in later ages, that of his brother, the Gāṅgeya Bhīṣma, the immaculate celibate of the Epic fame. The more one studies this 'Timeless Child' in the light of the present work, the more exhilaratingly can one detect him at the hub of the universal wheel, turning it and evolving therewith the infinity that passes comprehension. Kālidāsa caught the very music of the huge wheel turning, and externalized it by his integrated muse, playing on an aeolian harp, ringing celestial notes that fell on the expectant humanity as does rain on parched, ploughed land.

The question of Kālidāsa borrowing from his predecessors need trouble us no more; for, like Shakespeare, he seems to have shunned, wherever and whenever he decently could, the task of sitting down to a desk with nothing to hand except the uncertain gusts of creative spirit. If possible he made the job an affair of revision—the paring and burnishing of

[1] 1 Corinthians, 11 : 7–11.

some pre-existent work, or the extrication of a core of significance and beauty from the shapeless mass left in the stone-yard by some previous mason. One can imagine him feeling that his art might be dulled or held down to the earth if he made all his own raw material first. Sooner than that, he would take some old traditional story and lick it into fineness, or out of the rough rock of some old Purāṇa he would carve just what he wanted, often doing only just as much chiselling out as was essential—so close does his version come to the metrical content he found in those ancient historians, the authors of the Ur-*Purāṇas* that once lay before him.

The study of the *Kumāra*-problem, grown rather out of proportion here, should now finally put an end to the controversy that has so long raged regarding the genuineness of the latter half of the work; and I repeat that the time has come when Sanskritists should go deep into the core of *Kumārasaṁbhava*—decidedly the most beautiful and solidly realized achievement of the poet—before they write on it.

In Norse mythology there is a legend of a 'Rainbow bridge' made by the gods so that men who had earned the right could cross the deep and sundering gulf between Midgard, which is the earth, and Asgard, which is heaven. That legend reflects man's sense of the two worlds: human and superhuman, to both of which he belongs, and his instinct, often sleeping, never dead, to pass from the lower to the higher world. Earth and heaven, barbarism and civilization: these are worlds between which a deep gulf lies. But the gulf can be bridged. In Norse mythology the bridge is built by Odin and the Aesir; in Indian history and fact it was built by Kālidāsa, the supreme genius, with a double span the bridge of heroic goodness and the bridge of creative wisdom, by which men pass from barbarism to civilization, if not from earth to heaven. For, it is in his works, if anywhere in Indian literature, that we get a vision of civilization in which religion, aesthetic and practical life are one, a fusion of all levels, a vision of India that is the symbol of completeness and ecstasy, and lastly a vision of *svarga*, which is neither the Christian heaven, nor the Buddhist *Nirvāṇa*, but a condition in which the immortal soul remains delighted in an intensely joyful sensibility, turned into bliss by the grace of Śiva—and this is enough for 'Man'.

I am grateful to Prof. H. W. Bailey and Prof. Mayrhofer

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CHAPTER I

THE STORY OF *KUMĀRASAMBHAVA*

The story of the poem is simple.

Tāraka once enraged the gods by the enormity of his prowess and the gods decided on his death. As usual they approached Brahmā for help, but he expressed his inability saying that the demon had obtained the boon of virtual immortality from himself (Brahmā) by virtue of his exemplary penance. None the less he consoled them revealing that the demon would be destroyed by the son of Śiva, born of Pārvatī; and that they should try to bring about the marriage of Śiva with Pārvatī.[1] But to persuade Śiva for marriage was a problem; because the great god had decided to keep away from swirling mankind, grimly secretive and taciturn, continuously wrapped in austerity; and the prospect of his producing offspring seemed faint indeed. For a moment the gods felt nonplussed; but the next moment there appeared Nārada, their vagrant minstrel, ready to do the job for them. He accordingly approached the Himālaya and Menā, the parents of Pārvatī, and suggested that they should send Pārvatī to wait upon Śiva and win his love, a duty she had performed with signal success in her previous birth as Satī (= the Virtuous One), the daughter of Dakṣa. To this all agreed; and the next moment, in a mood of hope, Pārvatī set out upon her mission, and eventually came to gaze in awe upon the god.

Duly she did him homage and tried to attract his attention; but the great god stood unmoved as if he had a leather heart and rubber veins. Surely the very convolutions of his brain must have been as tough as the rest of his body; but, still, it was there that those tender dreams of creation were stored. Pārvatī knew this; and she continued her effort. But the more she tried to break through his reserve, the more rigid did his resistance become.

In the meantime Indra commissioned Kāma to help Pārvatī, which he did in the company of his wife Rati, and his friend Vasanta, by flooding the forest with his own sensuous sunshine and by making it wholly attuned to love and romance. And while one morning Pārvatī stood before Hara with a garland in her hand, Kāma emerged from a nearby grove and poised his arrow at the god to pierce him with his shaft of love. For a moment Śiva lost

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[1] Śiva, the symbol of cosmical repulsion; Pārvatī, the symbol of cosmical attraction. Cp. Mark Twain, Eve's Diary.

self-control, but he soon recovered and opened in rage his third eye, that burnt the mischievous Kāma in its flames.[1]

In a moment the playful god was reduced to the 'frost-like ashes'. Rati, his wife, wept over him, 'now shrivelled to a mere palm's breadth', in cries of the most poignant grief, made more terrible by the memory of the supreme rapture she used to enjoy in his warm embrace. She wept and wailed till whole Nature stood 'like a painting of sorrow' in her bereavement.

Sarasvatī consoled her predicting Kāma's revival at the appropriate time. Śiva then moved away to a more secluded place to resume penance and there he stood engrossed in the heart-beat of his creation, the beat not of glory or of conquest, but of the absolute fitness in spontaneous abandonment. His penance served as a lesson in humility for Pārvatī; and it was now to suffering and surrender that she directed her whole being, exploiting, of course, every ounce of her charm and releasing all around a flood of love and adoration and aeolian tenderness. Vibrant and magnetic, she laid aside whatever vestige of royalty had remained on her and became a hermitess in a nearby grove, really a beam of light amid the encircling gloom, never faltering in her poise, her pale, strangely young-looking face now set towards 'the gate which is called beautiful', her blue eyes taking on a serene expression in which could be sensed the secret core of spiritual loneliness, now faring on dew-drops and chance-leaves; she—

> 'Hollow of cheek as though it drank the wind
> And took a mess of shadows for its food.'

Silence! utter self-abnegation! the entire world still and dumb in its long tidal sleep; Pārvatī alone burning in the midst of the five blazing fires—a unique spectacle of the rapture of self-sacrifice.

But we do not know on what system 'this dam' dynamo of our universe is wound'; all we know is that there is a fated hour for things to come about as it was with the 'Book of Life' that began with a man and a woman in an apple orchard. This fated hour came at long last for Pārvatī; for seeing her so entranced in a miraculously tender evening, when the air was thick and soft with

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[1] According to a legend, the appearance of Śiva's third eye was caused by a frolic of his wife. While he was meditating on the mountain, Umā imitating her husband observed a similar discipline, but one day she stole up mischievously behind her husband and covered his eyes with her deft little hands. Immediately the light of the world went out, the sun grew pallid and every creature trembled with fear. And then suddenly the darkness was dispelled, for a flaming eye had opened on Śiva's forehead, a third eye like the sun, from which sprang flames which kindled all the Himālayas. The daughter of the mountain, grief-stricken and supplicating, displayed so much pain that with a kindly thought the god restored the mountains in all their splendour with their exuberant animals and plants.

In Egyptian mythology, Ra, the Sun-god, when grown old, sent forth his eye in the form of Hathor, who destroyed mankind.

the mist of amour, the tough old mystic relented. His latent mysticism quivered into life and a mighty mute movement ran through his sinewy male frame that compelled him to smile on his devotee; and this he did in the guise of a celibate. A test of her sincerity followed, which went well; and the next moment like a flower crumpling upon its stalk, Pārvatī fell in his arms—a bright silver moment for the gods! Soon the two were married at a celestial ceremony duly attended by all the gods. An all-engrossing honeymoon, a joyous jaunt over the pastures of moonlight, over the sun-glazed peaks of the Himālaya, through the forests breathing sensuous bliss, lasting for a number of divine years mellowed the divine pair; but it also put the gods off their feed in their anxiety for Śiva's offspring. In a conference they requested their leader, the Fire-god, to intercede, which he did in the guise of a dove, the Sacred Bird[1] of the Mother Goddess ever in search of the fountain of perpetual youth. With powerful wing-beat he rose in dignified aloofness; in twisting climbs, inverted flights, thunderbolt dives, with half-closed wings he performed acrobatics; and then circling over the mount he spotted the celestial palace; closed its wings, plummeted down, and unclosed its silvery door by letting its weight and momentum strike against it. Unwittingly the dove entered into the palace to find himself standing over the divine couple, suspended on the brink of their voluptuous abyss,[2] secretly engaged in the act of distilling the spirit of the world and the flower of heaven, which is the true fountain of youth. Seeing the dove so unexpectedly in front they felt small, childish and wondering, like Adam and Eve when they lost their innocence and realized the magnificence of the power that drove them out of Paradise and across the great night and the great day of humanity. But the next moment the irascible god realized his prime duty, and he stood up and straightway forced his mercurial substance[3] of undying youth into the Fire-god.

A drink of infinite bliss! And a heat like wine poured through Agni's dancing veins. But the pleasure was only for a while; and the next moment this dazzling experience of flashing liquid struck him as excruciating pain; and he unable to carry the fire deposited it into the Gaṅgā, on the advice of Indra, the god of glory and

[1] Details: A. Evans, *Palace of Minos at Knossos*, Vol. IV, Part I, p. 41, figures 24–26; Fabri: *Archaeological Survey of India's Annual Report for 1933–35*, p. 99. Bowra institutes a comparative study of this type of supernatural element in world literature in his *Heroic Poetry*, pp. 501–506.

[2] This is beautifully described by Shelley in:

'. . . When such bodies join
There is no touching here, nor touching there,
Nor straining joy, but whole is joined to whole;
For the intercourse of angels is a light
Where for its moment both seem lost, consumed.'

[3] Consisting of intense radiation and corpuscular rays which formed the primeval gas during the first phases of the expansion.

glamour and sensuous enjoyment. A molten stream of pain ran down the entire volume of the holy river; whereupon she slyly sent it into the six bathing Kṛttikās (= Seasons). For a moment they felt a peculiarly pleasurable sensation, an ecstasy, a madness that was too much of a glad thing. But the next moment the fire became too hot for them; and with a nervous toss of hair they drew away from the river and squeezed it out over the Śaravaṇa, where it condensed like breath on a glass, into the shape of a haloed child, inheriting the timeless youth of Mahākāla, now strained and made mellower through the Fire, the Gaṅgā, the Kṛttikās, and the ever-green Śaravaṇa, the symbol of undying creation. This was War-god *Kumāra*, both god and man,[1] the most astounding of all the prodigies the world has ever seen; for, while as yet only a babe, he held the sense of the universe in his mouth, lying wide awake to his prime duty of preserving Heaven's order and of waging Heaven's wars, ready to impart steel-core to his angels all over the world, at all times, to wage war with evil wherever and whenever it attacked. The mighty child realized all this, but he wanted six days for preparation. The respite of six days was granted. Within six days the child received celestial training in arms; and so equipped he was appointed as Commander-in-Chief of the gods' armies.

Exactly on the seventh day from birth *Kumāra's* stubborn blood was aroused and he led his armies to fight the demon Tāraka,

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[1] The Trinity of Śiva, Pārvatī and Skanda may be compared with the Egyptian Trinity of Osiris, Isis and Horus and with the Christian Trinity of God the Father, Mary the Mother and Jesus the Son. And just as in India Pārvatī became much more important in later times so Isis, the consort of Osiris, became very important in the Greek period. She may well have been of foreign origin, for her similarity to Ishtar in Babylon, Astarte in Syria and the Mother-goddess of pre-Hellenic Greek religion suggests she was the Egyptian version of the great Mother-goddess of Nature, whose cult was widespread from India to the Mediterranean during the third and second millennia B.C. Under the Ptolemies she became the central figure of the Isis cult, which was to become fashionable throughout the Roman Empire. Hellenistic cosmopolitanism so influenced even Egypt that 'Isis of the myriad names' (cp. here *Durgāsaptaśatī*) was identified with the great female deities of other parts of the then known world.

The conception of Trinity is a favourite with the philosophers for which cp. Mahāyāna Buddhism, which sees the Buddha as a god in Trinity, consisting of the Dharma-body, which is the self-subsistent reality, the Body of enjoyment, through which he reveals himself in different guises in all the different universes, and the Body of transfiguration, which is the incarnate god on earth, the human Buddha who taught and preached the Four Noble Truths. In the Western philosophy may be noted Plotinus' Trinity of the One, Nous and Soul in this order of priority and dependence. For Hegel everything seems to come in threes just because the dialectics consists of the three stages of thesis, antithesis, and synthesis. In philology Grimm's Law rests on three shifts within the series of consonants. RV. I. 34 is typical for this and so is Macdonell's discussion of the Trinity of Fire in Vedic Mythology. It is believed that Dante was moved to his choice of the *terza sima* for the *Poema Sacro* by the mystic connotations of the number three and its multiples.

who had long been harassing the universe. Tāraka heard of his approach; undaunted he mustered his forces and marched out to meet him. But before he met *Kumāra*, terrible omens greeted him, climaxing in a clap of thunder[1] on his banner, and the monstrous serpents scattering deadly poison on his army's path. But the great, ruddy giant, feeding on lion's marrow, did not retrace. With yells of triumph repeatedly scored in the past he drove on to meet his foe. For a few long seconds his wild bloodshot eyes glared at *Kumāra*; then he wildly declaimed against him, and then the two fell into a fierce battle. Out of the nostrils of the two went fire and a flame ran out of their gnashing teeth. A burning hell was let loose between the waves of noise and pain, till the two giants collided, belching flame and smoke, and then struck each other with murderous weapons. Finally the War-god *Kumāra* killed his opponent with his unfailing *Śakti*.

The gods rejoiced at Tāraka's fall and they showered flowers on *Kumāra*.

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[1] Aristotle, the scientific authority whose views were current for so many ages, held that thunder, rather than lightning, is the destructive agent. Hence the references all through world poetry to the thunderbolt, thunderstone and the blasting effect of thunder.

CHAPTER II

Comparative Study of the Story

(1) *Purāṇas :*

The story occurs in some of the Purāṇas and in the two epics with variations. Kālidāsa's version partly agrees with some of these; but to infer from this that he borrowed from them would be unsafe, for the simple reason that the extant Purāṇas are far from their originals, as is shown in the introduction to my *Nṛsiṁhacampū*, and is clear from their content and form, which are sloppy and stilted, and are set in a slipshod Sanskrit; the extant Purāṇas themselves being hasty and inaccurate, a fabric of fog hanging heavily round their characters, while Kālidāsa's poem has the demonstrable precision and purpose of a finely jewelled watch, with a perfect consonance of thought and expression making the style look no more than a thinking aloud—a poem whose every phrase and every word has been strained through the most severe and exacting of sieves. And although the extant Purāṇas are posterior to Kālidāsa they did have their originals, from which the poet did borrow, altering, of course, the whole mode of their expression in order to make room for his originality, deftly distilling the essence of their essence and re-selecting and re-refining the few most richly expressive parts of what was left at the point, where their authors' labours of selection and refinement ended. This process can hardly be called borrowing or 'making new books as apothecaries make new mixtures by pouring out of one vessel into another' as Tristram Shandy once remarked. It would be just shedding around one the brilliance and charm of one's genius or pouring out one's soul as one goes hitting and animating the grey drab world that lies before one.

The following study offers the *Kumāra*-problem[1] as it evolved in the Brāhmaṇas, Purāṇas and the Epics in order to provide the reader with material and thereby enable him to critically examine and compare it with its version occurring in the *Kumārasaṁbhava*.

(1) *Skānda-Purāna :*

And here we shall begin with the [1] *Skānda-Purāṇa*, which professes to narrate Skanda's birth and heroic exploits in detail.

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[1] No figure from the whole rich stock of Indian mythology has had a greater influence on Indian thought and literature than *Kumāra*, Skanda or Gaṇeśa. Odysseus is his counterpart in Greek literature, for which cp. Nikos Kazantzakis: *The Odyssey*, translated into English verse by Kimon Friar.

(1) For the text *see* Appendix I, 1.

It describes, in its *Āvantya khaṇḍa*, ch. 39, Skanda's birth in order to magnify the sanctity of the *Śaktibhadratīrtha*, where Skanda destroyed the demon Tāraka and threw away his unfailing missile. The long story concludes with:

> evaṁ nihatya daityendraṁ sa gāṅgeyo mahābalaḥ |
> śaktiṁ śiprājale muktvā pātālaṁ ca bibhede sā || 87 ||

This account of *Kumāra's* birth agrees in detail with that of the *Kumārasaṁbhava*, though it transfers Hara's semen from the Gaṅgā into the six wives of the divine sages, not while they bathe in the river, but when they are out of her waters imbibing the glimmering substance which they take as fire. But this is a minor detail; what is important is the fact that this account makes no mention—not even casual—of the Gaṇapati or Gaṇeśa, the brother of Skanda, either because it does not perhaps know him, or because it ignores his rise as an ungainly elephant-headed paunchy genius, that came to be recognized about the fifth century A.D., the period of Tāntric revival—contaminated by the dying Buddhism and accompanied by the magical and spiritualistic divagations as well as those abnormal idols, which brought with them to the surface all the dregs of the old orgiastic rites at the same time as the whole rabble of the evil epicene spirits, provoking, of course, among the prophetic poets an outcry against them, or a positive attempt to lay emphasis on divinity of benign and warlike nature such as the *Kumāra* of *Kumārasaṁbhava* in which the requirements of a political attitude are obviously more demanding. And thus it is that we classify the authors dealing with the *Kumāra*-problem into two groups:

(*a*) Those who either do not as yet know the divinity of the Gaṇeśa or ignore his existence either as unnecessary in the presence of Skanda, the Vedic god, or because it has emerged as late as their own age and therefore not worth acceptance.

(*b*) Those for whom the ex-giant of the jungle has assumed the full aspect of a *bon bourgeois* and who class him with his brother, *Kumāra*, 'the desired one'. This is a convenient way of dividing the texts relating to the *Kumāra*-problem; and the account, just related above, agrees in this respect with that of Kālidāsa.

(2) A slightly varying account of *Kumāra's* duel with Tāraka occurs in the *Skānda-Purāṇa*,[1] *Nāgarakhaṇḍa*, *Hāṭakeśvara-māhātmya*, ch. 245–247, and 264. The story concludes:

> evaṁ ca tārakaṁ hatvā saptame'hani bālakaḥ |
> mandarācalam āsādya pitarau saṁpraharṣayan |
> uvāca sakalaṁ skandaḥ paramānandanirbharaḥ || 264, 19 ||

(2) For the text cp. Appendix I, 2.

This account omits details preceding Hara's test of Pārvatī, which itself has been a bit twisted here. It introduces, however, in verses (245) 21–25, elements that are wanting in the *Kumārasambhava*. Verse 37 presumes something regarding Kāma's destruction, while the conversation that took place between Brahmā and the gods has been fitted here in a context that is slightly different from that of the *Kumārasambhava*. Details about the birth of *Kumāra* are omitted with the result that when we reach the Tāraka-vadha we know nothing as to who this *Kumāra* was and how he acquired his phenomenal strength—the two aspects that indeed form the core of the timeless Śiva-Śivā myth, as will be shown in detail later. The present account, thus, materially differs from the preceding one; it is, in fact, a garbled version of the great Śiva-Pārvatī myth.

(3) Yet another account of *Kumāra's* birth is offered by the *Skānda-Purāṇa*, *Nāgarakhaṇḍa*,[2] ch. 70-71. It omits details of the romance of the pair prior to their marriage and makes slight changes in the process of *Kumāra's* birth by leaving out the part played by the Gaṅgā and giving a slight twist to the part assigned to the Kṛttikās by our poet. None the less *Kumāra* is identical with Skanda or Kārttikeya in this account, which has no reference to Gaṇeśa—and this is important.

The story concludes with a telling reference to Raktaśṛṅga, and there the ch. 71 ends.

This account materially differs from that of the *Kumārasambhava*. Its omission of the dramatic unfoldment of the romance between Śiva and Pārvatī (ch. 40-41) is understandable, while its introduction of Vāyu into Śiva's apartment for purposes of prying into his sex-exhibition may suggest *anila* (= air) to be the origin of *anala* (= fire), which is made to follow him in the drama. According to verses 64-65 the transfer of Śiva's semen from Agni into the forest is direct, which deprives Skanda of much of his phenomenal strength which he derives from Gaṅgā, herself a product of Hara, and therefore a powerful repository of fire, giving birth, in later times, to no less powerful a warrior than the Gāṅgeya Bhīṣma. The part played by the Kṛttikās in *Kumāra's* birth is very much attenuated by this account—for, they are here reduced to the status of mere spectators or nurses—having no organic relationship with Skanda. None the less this account treats Skanda as identical with *Kumāra* or Kārttikeya; it has no reference to Gaṇeśa; and in this respect it agrees with the preceding accounts.

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(3) For the text cp. Appendix I, 3.

(4) *Vāyu-Purāṇa:*

Vāyu-Purāṇa, Śrāddhakalpa, ch. 11, offers the story of *Kumāra* omitting details about the marriage of Śiva and Pārvatī and emphasizing Indra's fear of the child born in a natural manner from the union of the divine pair that finds parallel in the *Viṣṇudharmottara-Purāṇa*, which attributes the prodigious valour of *Kumāra* to the odd manner of his birth;[1] for which cp. Indra's boast of his unmatched prowess based upon the odd manner of his birth noted by *Ṛgveda*, in IV. 18, an idea done to excess by *Brahmavaivarta* in *Brahmakhaṇḍa, Sṛṣṭinirūpaṇa*, ch. 4. In transferring Hara's essence from Agni into Gaṅgā and from there into the Śaravaṇa it omits the part played therein by the Kṛttikās; and this is noteworthy. Its derivation of the word *skanda* (verse 42) imparts to it a meaning that is slightly different from the one assigned to it by the *Skānda-Purāṇa*, ch. 71, verse 9. The close of the story is rather abrupt; and although this account does not agree in essentials with that of the *Kumārasaṁbhava*, it may have been before our poet in its original form.

(5*a*) *Brahma-Purāṇa:*

The *Brahma-Purāṇa, Gautama-Māhātmya*, ch. 2, 3, XII, offers a similar story of the birth of *Kumāra*.

The account is rich in details regarding marriage of Śiva and Pārvatī, narrating casually the birth of the Vālakhilyas from the semen of Brahmā, discharged at the sight of the comely toe of Pārvatī (for a similar discharge of Brahmā at the sight of Rati giving birth to Fire cp. *Brahmavaivarta*, I, ch. 411–20), eliciting from him the unusually frank confession of his guilt, on which the mystic Hara pours over him the holy pitcher of water, containing the rarest mead of the Ganges, the supreme soother of the turbulent life of the flesh, whose glorification forms the theme of the narration under reference. The Purāṇa is silent about the major events taking place after Hara's marriage with Pārvatī, till it abruptly takes up the thread as part of the glorification of the

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(4) For the text cp. Appendix I, 4.

[1] Asian heroes are often born in strange circumstances. The Nart Uryzmag is born at the bottom of the sea, while Batrazd is born from a woman who has been kept a virgin in a high tower. The Armenian Bagdasar and Sanasar are born because their mother drinks of a magical spring. Heroes like Kara-Kirghiz Manas and the Uzbek Alpamys are born when their fathers are far advanced in years, and the births are regarded as the direct work of the gods in answer to prayer. A particularly elaborate case of this is the Canaanite Aqhat, whose father conducts a watch of seven days and nights in the sanctuary of Baal, with the result that Baal intercedes with the supreme god, El, and in due course Aqhat is born. Details—Bowra: *Heroic Poetry*, pp. 94-95.

(5*a*) For the text cp. Appendix I, 5.

Kṛttikātīrtha in ch. 12 with the *Kavi* (= Fire) drinking the essence of Hara. The six wives of the sages (Arundhatī excluded) are struck by the beauty of the blazing *Kavi* and they get pregnant with Hara's semen passing from *Kavi* into them, which they, in turn, deposit into Gaṅgā, who gives final shape to it—scattered as it lay on the surface of her volume—with the help of *Anila* (= *Vāyu*; connection between *Anala* and *Anila*) culminating into the six-mouthed prodigious *Kumāra*. The six wives are discarded by their husbands, whereupon they go to *Kumāra*; he asks them to take a dip into the Gaṅgā who (as Euripides says in one of his plays about Iphigeneia) washes away the stains and wounds of the world.

This is a disjointed account of the Śiva-Śivā legend, devoid of the preliminaries and of its object, i.e. the destruction of the tyrant Tāraka, the incarnate evil, who must be subdued before the final weal of the world shines forth. We have reasons to evolve a close affinity between this narrative and the one found in the *Mahābhārata*; and although it preserves memories of the original strands of the legend it could have hardly served as basis for Kālidāsa's *Kumārasaṁbhava*.

(5*b*) A significant account of Hara's marriage with Pārvatī occurs in chapters 32–36 of the *Brahma-Purāṇa* serving as supplement to the story of Dakṣa's *Hayamedhanāśa*, which is described in detail in ch. 37. After narrating the act and results of the self-immolation of Satī (= Pārvatī, the daughter of Dakṣa) exactly in the same verses in the same order as occur in the *Brahmāṇḍa-Purāṇa*, ch. 13, the *Brahma-Purāṇa* shows Śaṁkara at loggerhead with Dakṣa, cursing him and, in turn, being cursed by him. The sages in their bewilderment ask Brahmā:

kathaṁ roṣeṇa sā pūrvaṁ dakṣasya duhitā satī |
tyaktvā dehaṁ punar jātā girirājagṛhe prabho || 5 ||

dehāntare punas tasyāḥ kathaṁ deho babhūva ha |
bhavena saha saṁyogaḥ saṁvādaś ca tayoḥ katham || 52 ||
svayaṁvaraḥ kathaṁ vṛttas tasmin mahati janmani |
vivāhaś ca jagannātha sarvāścaryasamanvitaḥ || 53 ||

Brahmā replies:

kadācit svagṛhāt prāptaṁ kāśyapaṁ dvipadāṁ varam |
apṛcchad dhimavān vṛttaṁ loke khyātikaraṁ hitam || 56 ||
kenākṣayāś ca lokāḥ syuḥ khyātiś ca paramā mune || 57 ||

Kāśyapa replies:

apatyena mahābāho sarvam etad avāpyate ||

As an illustration of the grief experienced by the sonless parents Kāśyapa repeats the dialogue that took place between Jaratkāma

and his ancestors (cp. *Mahābhārata, Āstīka-Parva*, ch. 45) weeping for want of a son, who could offer them svadhā, their 'vital force'. He thereupon advises:

tasmāt kṛtvā tapo ghoram apatyaṁ guṇavad bhṛśam |
utpādayasva śailendra sutāṁ tvaṁ varavarṇinīm || 73 ||

So saying Kāśyapa departs. After some years Himālaya gets three daughters from Menā named Aparṇā, Ekaparṇā, and Ekapāṭalā. Of those Aparṇā:

aparṇā tu nirāhārā tāṁ mātā pratyabhāṣata |
niṣedhayantī cometi mātṛsnehena duḥkhitā || 85 ||
sā tathoktā tayā mātrā devī duścaracāriṇī |
tenaiva nāmnā loke tu vikhyātā surapūjitā || 86 ||

by her high fervour pleases Brahmā; who grants her a boon, saying that the person for whom she is practising fervour, would himself seek her hand:

tatas tām abravaṁ cāhaṁ yadarthaṁ tapyase śubhe |
sa tvāṁ svayam upāgamya ihaiva varayiṣyati || 94 ||

The sages approach Umā and tell her that Śiva cannot live long without her and that she need not suffer the torture for him. So saying they depart and Hara appears before Aparṇā:

vikṛtaṁ rūpam āsthāya hrasvo bāhuka (vaṭuka) eva ca |
vibhagnanāsiko bhūtvā kubjaḥ keśāntapiṅgalaḥ || 5 ||
uvāca vikṛtāsyaś ca devi tvāṁ varayāmy aham |
athomā yogasaṁsiddhā jñātvā śaṁkaram āgatam || 6 ||

She offers him curd mixed with honey saying:

bhagavann asvatantrāhaṁ pitā me jananī tathā |
sa prabhur mama dāne vai kanyāhaṁ dvijapuṁgava || 9 ||
gatvā yācasva pitaraṁ mama śailendram avyayam |
sa ced dadāti māṁ vipra tubhyaṁ tad ucitaṁ mama || 10 ||
tataḥ sa bhagavān devas tathaiva vikṛtaḥ prabhuḥ |
uvāca śailarājaṁ taṁ sutāṁ me yaccha śailarāṭ || 11 ||

Himālaya replies:

bhagavan nāvamanye'haṁ brāhmaṇān munidevatāḥ |
manīṣitaṁ tu yat pūrvaṁ tac chṛṇuṣva mahāmate || 13 ||
svayaṁvaro me duhitur bhavitā viprapūjitaḥ |
varayed yaṁ svayaṁ tatra sa bhartā'syā bhaved iti || 14 ||

Still in disguise Śiva returns to Pārvatī to divulge her father's plan to her:

tad āpṛcchya gamiṣyāmi durlabhāṁ tvāṁ varānane |
rūpavantaṁ samutsṛjya vṛṇīṣe mādṛśaṁ katham || 17 ||

Pārvatī feels elated and replies:

ahaṁ tvāṁ varayiṣyāmi nādbhutaṁ tu kathaṁcana || 19 ||
athavā te' sti saṁdeho mayi vipra kathaṁcana |
ihaiva tvāṁ mahābhāga varayāmi manogatam || 20 ||

Thus assuring him of her devotion she offers him a garland and the two are heartily pleased. The place of this 'concord' is then named *Citrakūṭa,* i.e. 'the brilliant spot'. Śiva then disappears. After a while Umā hears anguished shrieks of a child seized by a crocodile in a nearby lake. She tries to rescue the victim, but the hungry animal would not let him out. Pārvatī thereupon offers him the essence of her own fervour for return of the child. The moment this offer is made the animal assumes his splendrous form and says:

tapaso'py arjanaṁ duḥkhaṁ tasya tyāgo na śakyate || 52 ||
gṛhāṇa tapa eva tvaṁ bālaṁ cemaṁ sumadhyame || 53 ||

To this Pārvatī replies:

dehenāpi mayā grāha rakṣyo vipraḥ prayatnataḥ |
tapaḥ punar mayā prāpyaṁ na prāpyo brāhmaṇaḥ punaḥ || 54 ||
dattam etan mayā tubhyaṁ nādadānīha tat punaḥ |
tvayy eva ramatām etad bālaś cāyaṁ vimucyatām || 55 ||

tathoktas tāṁ praśasyātha muktvā bālaṁ namasya ca |
devīm ādiśya sa grāhas tatraivāntar adhīyata || 58 ||

tapaso'pacayaṁ matvā devī himagirīndrajā |
bhūya eva tapaḥ kartum ārebhe niyamasthitā || 60 ||

On this Śaṁkara reveals himself saying that it was really he to whom she had made that offer and that her penance would now return to her a thousandfold.

Chapter 34 describes *svayaṁvara* in detail. The gods attend it. Śiva too arrives there, but again in the guise of a child. Umā detects him and offers him a garland. The gods take it as an affront and a battle ensues in which Śaṁkara destroys them. Brahmā intercedes, whereupon the great god revives them, after which they burst into a chorus of his praise. Brahmā proposes the marriage of Śiva with Pārvatī, to which her father Himālaya gladly agrees. Arrangements are made on a royal scale and the ceremony is attended by all the gods:

tata evaṁ pravṛtte tu sarvabhūtasamāgame |
nānāvādyaśatākīrṇe hy ahaṁ (brahmā) tatra dvijātayaḥ || 25 ||
śailaputrīm alaṁkṛtya yogyābharaṇasaṁpadā |
puraṁ praveśitavāṁs tāṁ svayam ādāya bho dvijāḥ || 26 ||
tatas tu punar eveśam ahaṁ caivoktavān vibhum |
havir juhomi vahnau te upādhyāyapade sthitaḥ || 27 ||

tataś cāhaṁ prahṛṣṭātmā kuśān ādāya satvaram |
hastaṁ devasya devyāś ca yogabandhena yuktavān || 30 ||

tatas taṁ jvalanaṁ devaṁ kārayitvā pradakṣiṇam || 32 ||

muktvā hastasamāyogaṁ sahitaḥ sarvadaivataiḥ |
vṛtta udvāhakāle tu praṇamya ca vṛṣadhvajam || 134 ||
udvāhaḥ sa purā vṛtto yaṁ devā na viduḥ kvacit || 135 ||

After the marriage (chapter 36) the pair go to enjoy the usual round of conjugal sport. And then:

praviṣṭe bhavane deve sūpaviṣṭe varāsane |
sapatno manmathaḥ krūro devaṁ veddhumanābhavat || 1 ||

athātatāyinaṁ viprā veddhukāmaṁ sureśvaraḥ |
nayanena tṛtīyena sāvajñaṁ samavaikṣata || 4 ||
tato'sya netrajo vahnir jvālāmālāsahasravān |
sahasā ratibhartāram adahat saparicchadam || 5 ||

the overweening Kāma is burnt. Rati weeps over him. When she is composed, she praises Śaṁkara, who grants her the boon:

yadā tu viṣṇur bhagavān vasudevasutaḥ śubhe |
tadā tasya suto bhūyaḥ patis te saṁbhaviṣyati || 11 ||

So saying Śaṁkara throws himself into the sex-fire of her voluptuous perfection and the two enjoy the warmth of the ever-fresh resorts; repeatedly diving into the depths of celestial delight. After some days Pārvatī visits her mother, who taunts her saying that it is unbecoming of her to go on enjoying like that. Dejected at this Pārvatī returns home to report to her husband the taunt her mother had flung upon her. The two thereupon leave father-in-law's house and repair to Meru.

Chapter 37 describes Dakṣa's sacrifice and its defilement by Hara, followed, of course, by reconciliation of the two through the intervention of Brahmā. Hara, thereupon, distributes his anger among:

jvaraṁ ca sarvadharmajño bahudhā vyabhajat tadā || 12 ||
śikhābhitāpo nāgānāṁ parvatānāṁ śilājatu || 13 ||
apāṁ tu nīlikāṁ vidyān nirmoko bhujageṣu ca |
khorakaḥ saurabheyāṇām ūkharaḥ(-ṣ-?) pṛthivītale || 14 ||
śunām api ca dharmajñā dṛṣṭi-pratyavarodhanam |
randhrāgatam athāśvānāṁ śikhodbhedaś ca barhiṇām || 15 ||
netrarāgaḥ kokilānāṁ jvaraḥ prokto mahātmanām |
janānām api bhedaś ca sarveṣām iti naḥ śrutam || 16 ||
śukānām api sarveṣāṁ hikkikā procyate jvaraḥ |
śārdūleṣv atha vai viprāḥ śramo jvara ihocyate || 17 ||
mānuṣeṣu ca dharmajñā jvaro nāmaiṣa kīrtitaḥ |
maraṇe janmani tathā madhye caiva niveśitaḥ || 18 ||

This is a neat description of Śiva's marriage with Umā, introducing the episode of the child seized by the crocodile; but it has

none of the grotesque elements in it and no hint whatsoever of Skanda's birth and his heroic exploits—for which the great god assumed the mortal coil of life. The destruction of Kāma (who had arisen from the mind of Srīkṛṣṇa according to *Brahmavaivarta*, I. 40), after the two have enjoyed the blissful intimacy of the married life, has little meaning, while the boon that Kāma will be revived in the form of Pradyumna,[1] the son of Vāsudeva, is a poor consolation to Rati, who has to wait for an indefinite period of time and has for ever lost the wager regarding Hara's subjugation by Kāma. The distribution of his anger by Hara among the objects and beings specified is an element not met with in the *Kumārasaṁbhava*. This account, disjointed and incomplete as it is, could have hardly served as the model for Kālidāsa's *Kumārasaṁbhava*.

(6) *Brahmāṇḍa-Purāṇa*:

A precise account of *Kumāra's* birth is offered by the *Brahmāṇḍa-Purāṇa*, *Upodghāta Pāda*, ch. 10.

While narrating the process of creation this Purāṇa describes (in *Anuṣaṅga Pāda*, ch. 8) the genealogies of the abstract deities, such as Dharma, Adharma, Śraddhā, Lakṣmī, Dhṛti and Medhā all descending from Dakṣa. This is followed by an account of the creation from Nīlalohita, who creates, at the bidding of Brahmā, hosts of the bhūtas like himself,[2] seeing which Brahmā repents and asks him to desist from creating any more uncanny creatures. Nīlalohita thereupon stops creation and stands motionless—and it is on this account that he is called *Sthāṇu*. The story is interesting:

> dṛṣṭvā brahmābravīd enaṁ mā srākṣīr īdṛśīḥ prajāḥ |
> na sraṣṭavyātmanas tulyā prajā naivādhikā tathā || 79 ||
>
> anyāḥ sṛjasva bhadraṁ te prajās tvaṁ mṛtyusaṁyutāḥ |
> nārabhante hi karmāṇi prajā vigatamṛtyavaḥ || 80 ||
>
> evam ukto'bravīd evaṁ nāhaṁ mṛtyujarānvitāḥ |
> prajāḥ srakṣyāmi bhadraṁ te sthito'haṁ tvaṁ sṛja prabho || 81 ||
>
> ete ye vai mayā sṛṣṭā virūpā nīlalohitāḥ |
> ete devā bhaviṣyanti rudrā nāma mahābalāḥ || 82 ||
>
> tataḥ prabhṛti devaḥ sa na prāsūyata vai prajāḥ |
> ūrdhvaretāḥ sthitaḥ sthāṇur yāvadābhūtasaṁplavam || 88 ||

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[1] According to the Pañcarātra view from Paramātman, called Vāsudeva, arises the jīva, called Saṁkarṣaṇa; from that arises the Manas, called Pradyumna; and from that finally arises the Ahaṁkāra, called Aniruddha.

(6) For the text cp. Appendix I, 6.

[2] Rudra's sons are Maruts: cp. Yā́man rudrásya sūnávaḥ, RV., I. 85. 1; *see also* Rv., II. 34. They are armed with bows and arrows. They receive 33 hymns alone and many others conjointly with other gods.

Years pass, and Sthāṇu stands motionless, rapt in a trance, till at the beginning of the succeeding Kalpa a sudden quiver of longing runs through his frame and he creates *Kumāra* exactly like his own self. Brahmā bestows eight names on *Kumāra*, creating for their location the eight bhūṭas or mūrtis as they are called, for which cp. the discussion under ŚB account.

(7) *Viṣṇudharmottara-Purāṇa:*

Viṣṇudharmottara-Purāṇa, chapter 228, offers a colourless account of the birth of Skanda. The account is as sketchy as the text of this Purāṇa is desultory, for which cp. verse 6 of chapter 228, where the subject 'semen' is wanting. The construction of verses 9-10 of the same chapter is ambiguous, particularly $c+d$ of the 9th. Skanda's indifference towards Gaṅgā is hard to explain, while Indra's hostility towards Skanda takes away the very core of the story—for it was Indra at whose request and for whose succour Hara was stirred into sexual glow resulting in the birth of *Kumāra*. Yet the Purāṇa seems devoted to Skanda, not knowing, or ignoring his counterpart Gaṇeśa—and this is important.

(8) *Brahmavaivarta-Purāṇa:*

The tradition embodying the duality of *Kumāra* and Gaṇeśa is reflected in the *Brahmavaivarta-Purāṇa*, *Gaṇapati Khaṇḍa*, chapter 1, which evolves a grotesque process for the birth of Gaṇeśa, whom it takes to be different from (identification of Guha with Ahaṁkara: *Vārāha-Purāṇa*, ch. 24, 151–55; of Ahaṁkāra with Kāma; *Śiva-Purāṇa*, XI. 24–26) Skanda, taking recourse, of course, to a Brahmin disturbing the couple at the moment of their sexual consummation. Its identification of Gaṇeśa with Śrī Kṛṣṇa may be an attempt at synthesis of Hara with Hari, ultimately leading to the unity of Godhead in the Bhakti cult. But Gaṇeśa, as a god, does not find mention in Kālidāsa.

(9) *The Vāmana-Purāṇa:*

The *Vāmana-Purāṇa* describes the births of Gajānana and Skanda as two divinities in chapters 50–58. Chapter 50 narrates the birth of Umā from Menā by Himālaya. The story continues in chapters 51–58 concluding in *Kumāra's* duel with Tāraka and the latter's destruction at his hands.

The story is simple. Nothing is said about Hara's marriage with Pārvatī and the narrative abruptly jumps to the birth of Skanda from Hara's semen fallen on earth—a development having vitally to do with the derivation of the word (cp. Ṛv. VII. 33. 11

(7) For the text cp. Appendix I, 7.
(8) For the text cp. Appendix I, 8.
(9) For the text cp. Appendix I, 9.

about Vasiṣṭha's birth) as *skandanāt Skandaḥ* (i.e. because it was spilt (on the earth) therefore it was called *Skanda*). What is remarkable about this narrative is its dialogue between the nine gods, each of whom supplies a link in the development of the story—and this may suggest that the story used to be told in the beginning to provide recreation and entertainment to the audiences on the occasions of the great vegetation rites.

The following points stand out in this account. It gives new names to the three daughters of Menā, naming Aparṇā as Kālī 'the Black one', or one who counts (the days of creation : √*kal*—'count'); her dark colour causing estrangement between her and her husband, prompting her to yet higher penances for its substitution by the white colour with the object of winning the favour of her husband. The *Vāmana-Purāṇa* does not invoke for Kālī's blackness the aid of Niśā as is done by the *Matsya* and the *Padma-Purāṇas*. The name *Kuṭilā*, given to the second daughter of Menā, may stand for Gaṅgā into which Hara's semen is deposited by the tormented Agni; and it reminds us of the legend according to which Umā and Gaṅgā are the two forms of Pārvatī. The conversation between the Vaṭu and Pārvatī is exactly on the lines of the *Kumārasambhava*, amounting, at places, to striking identity; while no less so is the conversation between the seven sages and the Himālaya. The description of the women, rushing out to have a glimpse of the bridegroom, is identical with that occurring in the *Kumārasambhava*; but the introduction of Kālī's penance for obtaining white complexion is a feature not to the cultured taste of Kālidāsa. Gajānana's loathsome birth from the dirt of Pārvatī's body (in Egyptian mythology mankind sprang from tears of Ra) may also not have had the approval of Kālidāsa, who did not perhaps admit the existence of Gajānana as a god separate from Kārttikeya. The transfer of Hara's essence from Agni into Kuṭilā (= Gaṅgā) agrees with Kālidāsa's version, but its further transfer from the *Kuṭilā* into Śaravaṇa militates with his story, which prefers its transference from the Gaṅgā into the Kṛttikās, and from thence into the Śaravaṇa. The explanation of *Kumāra's* basic names set out here is logical and his duel with Tāraka is in agreement with the narrative of the *Kumārasambhava*. And, thus, while the *Vāmana-Purāṇa* intimately agrees with Kālidāsa's *Kumārasambhava* in some respects, in others it basically differs from it; and this is significant.

(10) *Bṛhaddharmottara-Purāṇa :*

An interesting account of Hara's marriage with Pārvatī in successive ages occurs in the *Bṛhaddharmottara-Purāṇa*, which takes up the story in chapter 33 and develops it in chapters 34–53, embellishing it with details not found elsewhere.

(10) For the text cp. Appendix I, 10.

The process of Gaṇapati's birth is interesting in this Purāṇa. Pārvatī develops a craving for a child. Śiva thereupon reveals to her the utter futility of creation. Pārvatī, however, insists on having a child. Śiva then touches the fringe of her garment, which turns into a male child (cp. note on *Vāyu-Purāṇa*). Pārvatī is delighted, but Hara predicts a premature death for the child, saying that Death being childless wants our child from us; and this does actually happen. Pārvatī weeps; Śiva's preaching does not help her. Nandī thereupon brings the head of Indra's Airāvata and fixes it on the shoulders of the dead child (Aśvins replace the head of sacrifice in TA., 5. 1. 1–7). The dead child is revived. He is named Gaṇeśa and is assigned the duty of dispelling evil from the undertakings of the gods. His fifty names are then recited and the story ends with :

> jaimine kathitaṁ caitad gaṇeśajanma puṇyadam |
> na vaṁśo vartate śambhor ante saṁhārarūpiṇaḥ ||107||
>
> putro'nyaḥ kathitaḥ pūrvaḥ kārttikeyaḥ kumārakaḥ |
> tasyāpi na[2] vivāho'bhūt kaumāravratacāriṇaḥ ||108||

Bṛhaddharmottara traces the timeless love of the primal pair in their successive incarnations. It is rich in episodes, leading to the birth of Gaṅgā, the counterpart of Pārvatī and to the birth of Gaṇeśa as brother of Kārttikeya. By depositing the Rasa of Viṣṇu's heart in the *Kamaṇḍalu* of Brahmā, that already contains the Gaṅgā, it easily identifies the Gāṅgeya, son of Pārvatī, with Śrī Kṛṣṇa, the incarnation of Viṣṇu; and is thus a clever attempt at the synthesis of Śaivism and Vaiṣṇavism.

Its reference to estrangement between Śiva and Pārvatī due to the presence of Gaṅgā near him is noteworthy; and so is its suggestion of Śiva smearing his body with the ashes of the burnt up Kāma who had slyly entered into the person of Pārvatī. It introduces the Brahmins to disturb Hara in his sexual consummation, while its reference to the rays of the six Kṛttikās tending the new-born babe may be significant. Its account of the birth of Gaṇapati from Pārvatī's garment, merely touched by Hara, and its version of the placing of Airāvata's head on the shoulders of the dead child to revive him is a becoming explanation of Gajānana's elephantile mouth. And although rich in detail of the long drawn out story of Hara's union with Pārvatī and unusually clever in supplying important strands in the chain of their timeless love-affair this account seems to have little influence on Kālidāsa's *Kumārasaṁbhava*.

(11) *Vārāha-Purāṇa :*

A very interesting account of Kumāra's birth is offered by the *Vārāha-Purāṇa*, ch. 22, which presents Pārvatī as dejected

(11) For the text cp. Appendix I, 11.

at the destruction of her father's sacrifice; and for that reason angry with her husband. The test of her sincerity by Śiva in the guise of a Brahmin is common to the Purāṇas, while the crocodile episode, put up for her further trial, is similar to the one noted in the *Brahma-Purāṇa*. Its description of the object of Gaṇapati's birth is as novel as its manner of it is nauseating. The birth of Kārttikeya, in the form of Ahaṁkāra from the union of Śiva and Avyakta (slightly different sequence: *Śiva-Purāṇa*, XI, 24–26), presents a philosophical approach to the problem, while its explanation of his names is as superficial as its knowledge of the real nature and function of the prodigious child himself. Obviously it is an attempt to philosophize the Kārttikeya legend, but with all its niceties and cunning turns, it is unlikely to have served as the basis for *Kumārasaṁbhava*.

(12) *Matsya-Purāṇa :*

A more detailed account of *Kumāra's* birth is found in the *Matsya-Purāṇa*, chapters 154–160.

The *Matsya* account is very much detailed; but the fact that stands out prominent in it is the introduction of Niśā with the object of making Umā black, the colour that leads to estrangement between Hara and Umā, from which flows the birth of Kārttikeya not, of course, through the natural outlet, but through her sides, as was the case with Indra in the Ṛgvedic times and with Ra, the Sun-god in Egyptian mythology.[1] Interesting details are introduced into the story of the marriage of Śiva-Śivā, such as Kāma's thrust into Hara's ear-hole and his subsequent expulsion therefrom, and the distribution of Hara's wrath among the seven objects referred to in verse 252; for which, cp. *Brahma-Purāṇa*, ch. 37. Its suggestion regarding Gajānana's birth from the dirt of Pārvatī's body may seem nauseating, while in its account of Vīraka's birth several details are left missing. Its account of the transfer of Hara's semen from Agni into the gods and from there into the mount, generating there a vast tank, followed by further details, is as novel as its narration of the birth of Kārttikeya from the belly of Pārvatī is colourless; and although rich in fancy and full of details this account is far removed from the contents of Kālidāsa's *Kumārasaṁbhava*.

(13) *Skānda-Purāṇa :*

A comprehensive account of Hara's marriage with Pārvatī, resulting in *Kumāra's* birth, is offered by *Skānda-Purāṇa*[1] in chapters 20–30. It throws a good deal of light on the union of

(12) For the text cp. Appendix I, 12.
[1] J. Bonwick: *Egyptian Belief and Modern Thought*, p. 107.
(13) For the text cp. Appendix I, 13.

2B

Hara and Pārvatī, resulting in the birth of *Kumāra*, and is more detailed than the first three accounts noted from this Purāṇa. The objection raised by Hara against Pārvatī's coming to his hermitage even though she is only eight years old suggests his attraction towards that 'still un-ravished bride of quietness', which is supported by the vinously amorous words he uses in her description, while its picture of Rati taking pity on Pārvatī even though her own husband has been burnt by Hara accentuates the poignancy felt towards her by the entire creation. Rati's abduction by Śaṁbara may have had something to do with Kāma's revival, while Pārvatī's insistence on the due observance of marriage rites is accounted by the unbroken series of misfortunes she has had to suffer in her previous birth as Satī, when Hara took her as wife without due observance of the prescribed rites. And when it comes to naming the gotra by Hara and he pleads ignorance of it, then Nārada's coming to his rescue is most opportune and his saying that Nāda is the real gotra of Śaṁkara (cp. discussion on Thunderstone; details: *Yogaśikhopaniṣad*) saves the situation, serving at the same time as a starting point to the *Sphoṭa* philosophy, which culminated in the Yogīs' *Anahad Nāda*. The mention of Brahmā's discharge at the sight of the comely foot of Pārvatī, resulting in the birth of the Vālakhilyas,[1] shows the Old Adam still smelling rank in the god. It may also serve as a precursor to *Kumāra's* birth from Hara's semen similarly discharged and transferred from person to person till it assumed the shape of the prodigious *Kumāra*. Its reference to Brahmā and Viṣṇu asking Agni to disturb Hara in his sexual consummation may have been meant to raise the level of the mighty event from the plane of Indra to higher divinities, while its introduction of Agni into Hara's apartments seeking alms has found favour with the other Purāṇas too. The fact that Hara's semen, taken by Agni, inseminates all the gods simultaneously, may illustrate the meaning of the word *havyavāṭ* and the basic function of the god Fire, while its narration of the semen being vomited by the gods and deposited as a single mass of molten matter leaves its accompanying results rather unexplained. In asking the Agni, burning with the heat of Hara's essence, to discharge the matter in the wombs of the women after they have passed through menstruation, a hint may be seen of the godly creative essence flowing through the valley of blood of a woman

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[1] But cp.: kratoś ca saṁnatir bhāryā
vālakhilyān asūyata |
ṣaṣṭir yāni sahasrāṇi
yatīnām ūrdhvaretasām ||
aṅguṣṭhaparvamātrāṇāṁ
jvaladbhāskaratejasām ||

cp. *Garuḍa-Purāṇa* 5. 14, 15; *Kūrma* 13. 11; *Mārkaṇḍeya* 52. 24, 25; *Viṣṇu* 1. 10, 11, 12.

as in the fibres of the entire generative creation, separating its nature and function from the inanimate creation that is intended to be included by the introduction of the Gaṅgā into the account of Hara's semen at a later stage. And the unique nobility of the account lies in its touching reference to *Senā* (*see* MBh. account), the daughter of the goddess of Death, as bride of *Kumāra*, who, after his wedding with her, embarks on his life's venture of destroying the demon Tāraka. This masterly stroke of the Purāṇa typifies the high Indian philosophy according to which *Military* is the daughter of *Death* and the world has to avoid her if it wants peace and prosperity. With all these details and innovations, this account basically agrees with that of Kālidāsa's *Kumārasaṁbhava*—and may be that it is later than that—full as it is of the matter that can be easily dispensed with, for example, Hara's discharge at the sight of Pārvatī's foot.

(14) *Śiva-Purāṇa*:

Similarity between Kālidāsa's account of *Kumāra's* birth and the one offered by *Śiva-Purāṇa* demands detailed discussion. *Śiva-Purāṇa* takes up the Tāraka legend in chapter 9, where Tāraka begs two boons from Brahmā :

> varadvayaṁ tadā deyaṁ śrūyatāṁ ca pitāmaha |
> tvayā ca nirmite loke mattulyo balavān na hi || 26 ||
>
> śivavīryasamutpannaḥ putraḥ senāpatir yadā |
> bhūtvā śastraṁ kṣipen mahyaṁ tadā me maraṇaṁ bhavet || 27 ||

The boons are granted. Tāraka starts harassing the gods. They complain to Brahmā, who consoles them saying :

> matto naiva vadho yogyo matto vṛddhim upāgataḥ |
> upāyaṁ ca diśāmy adya śrūyatām ṛṣisattamāḥ || 7 ||
>
> śivavīryasamutpannaḥ putraś cainaṁ haniṣyati |
> himavacchikhare ramye śaṁbhus tiṣṭhati nityaśaḥ || 9 ||
>
> sakhibhyāṁ sahitā tatra paricaryāṁ śivasya ca |
> vacanān nāradasyaivam umā pitrānumānitā || 10 ||
>
> karotīha ṛṣiśreṣṭhās tasyāḥ saṁyogatāṁ vrajet |
> yadi śivas tadā tatra tasyāṁ vīryaṁ samāvapet || 11 ||
>
> śivavīryaṁ samādhātuṁ kṣamā nānyā śivāṁ vinā || 12 ||
>
> yathāvīryaṁ madīyaṁ vai jalarūpadharaḥ śivaḥ |
> samādhātuṁ samartho'sti tasmād anyo na vai punaḥ || 13 ||

The gods convey this to Himālaya and Indra. Indra summons Kāma and the two converse :

> tvayā sādhu samārambhi yan me kāryam upasthitam |
> tat kartum udyato'si tvaṁ dhanyas tvaṁ makaradhvaja || 22 ||

jayārthaṁ mama devena nirmitaṁ vajram udyatam |
anyad astraṁ bhavān eva devena nirmitaḥ purā || 23 ||.

vajraṁ hiṁsātmakaṁ viddhi bhavān sukhakaraṁ mama || 25 ||

dvayor api bhavān adya śreṣṭhaḥ sarveṣu cottamaḥ |
vajraṁ ca niṣphalaṁ syād vai tvaṁ tu naiva kadāpi hi || 27 ||

muktimārgasamāpannaṁ te śatruṁ pātayāmy aham |
te padaṁ karṣituṁ yo vai tapas tapyati dāruṇam || 36 ||

mānuṣāṇāṁ na vai megha gaṇanā pātane matā ||
vajraṁ tiṣṭhatu dūre vai śastrāṇy anyāny anekaśaḥ || 38 ||

kiṁ te kāryaṁ kariṣyanti mayi mitre sthite prabho |
anyeṣāṁ gaṇanā nāsti pātayāmi haraṁ yadi || 39 ||

So commissioned Kāma sets out to conquer Śiva and with magic he turns the whole jungle into the park of Eden. And then:

akālinīṁ pravṛttiṁ ca madhye vīkṣya haras tadā |
cūtabāṇaṁ samākṛṣya sthitaḥ pārśve tu vāmataḥ || 60 ||

At that crucial moment Pārvatī arrives to offer flowers to Śiva. He looks at her with emotion :

sā dṛṣṭā prabhuṇā tatra sundarāṅgaṁ vivṛṇvatī |
vivṛṇvatī tathāṅgāni paśyantī ca muhurmuhuḥ ||

diso vilokayāmāsa paritaḥ śaṁkaras tadā || 3 ||

vāmabhāge sthitaṁ kāmaṁ dadarśa bāṇakarṣiṇam |
yāvac ca marutāṁ vācaḥ kṣamyatāṁ vai prabho tvayā |

bhaven na ca tataḥ pūrvaṁ hato'sau makaradhvajaḥ || 7 ||
śivo'pi tatkṣaṇād eva vihāyāśramam utthitaḥ || 8 ||

vegadīrghakṛtātmā ca girirājaḥ sutāṁ tadā |
samādāya sakhīyuktāṁ jagāma mandiraṁ svakam || 9 ||

Seeing Kāma so destroyed Rati weeps. The gods intervene and ask Śiva to recreate Kāma. Śiva adds:

devāś ca ṛṣayaḥ sarve yaj jātaṁ nānyathā bhavet |

anaṅgas tāvad eva syād yāvac ca rukmiṇīpatiḥ |
dvārakāyāṁ yadā sthitvā putrān utpādayiṣyati || 25 ||

pradyumnaṁ nāma tasyaiva bhaviṣyati na saṁśayaḥ |
jātamātraṁ ca taṁ devaṁ śaṁbaraḥ sa hariṣyati || 26 ||

hatvā prāsya samudre vai nagaraṁ saṁgamiṣyati | (sa ga—)
tāvac ca nagare tasya ratyā stheyaṁ yathāsukham || 27 ||

tatra kāmaṁ militvā tu hatvā śaṁbaram āhave |

tadīyaṁ caiva tad dravyaṁ nītvā svanagaraṁ punaḥ |
gamiṣyati svayaṁ sā vai devāḥ satyaṁ vaco mama || 28 ||

Pārvatī feels disturbed. Nārada directs her to practise penance. Ch. 12 shows Pārvatī ready for penance and Menā trying to dissuade her :

kutra yāsi tapaḥ kartuṁ devāḥ santi gṛhe mama || 14 ||

valkalaṁ ca tadā dhṛtvā mauñjīṁ baddhvā suśobhanām |
gaurīśikharanāmāsīt tapasaḥ kāraṇād iha || 21 ||

dīptānāṁ ca tathāgnīnāṁ madhye sthitvā tu gharmake || 24 ||

varṣāsu sthaṇḍile sthitvā śīte jalasamīpagā |
evaṃ tapaḥ prakurvāṇā vṛkṣān āropayat tadā || 25 ||

mahatāṁ dharmavṛddheṣu gamanaṁ śreṣṭham ucyate |
pramāṇaṁ tapaso nāsti mānyo dharmaḥ sadā budhaiḥ || 29 ||

Ch. 13 presents the gods frightened by Pārvatī's penance. They entreat Śiva to intervene. Śiva meets Pārvatī in the guise of an ascetic :

nave'pi devi vayasi kṛtaṁ vai tapa uttamam || 12 ||

pūjāvidhis tvayā devi kṛto vai sarvathātmanā |
tasmān maitrī ca saṁjātā rahasyaṁ naiva gopyatāṁ || 13 ||

varārthe ca tapaś ced vai tiṣṭhatāṁ tapa eva tat |
ratnaṁ tu grahītā yaś ca na pṛcchati grahīṣyati || 15 ||

īdṛśaṁ caiva saundaryaṁ tat tu vyarthaṁ kṛtaṁ tvayā || 16 ||

tayā ca preritā tatra sakhī jaṭilam āha tat || Ch. XIX. 2 ||

śṛṇu sādho pravakṣyāmi yadi tvaṁ śrotum icchasi ||
yadartham etayā sakhyā hy ārabdhaṁ tapa uttamam || 3 ||

hitvendrapramukhān devān aiśvaryasaṁyutān api |
patiṁ pinākapāṇiṁ vai prāptum icchati sāṁpratam || 4 ||

iyaṁ sakhī madīyā vai vṛkṣān āropayat purā |
teṣu vṛkṣeṣu saṁjātaṁ phalaṁ paśya puraḥ prabho || 5 ||

manorathakaraṁ tasya paśyāmi na kathaṁcana |
ātmānurūpaṁ devaṁ rantuṁ caivābhivāñchati || 6 ||

The ascetic derides the uncouth Śiva :

candanaṁ ca tvadīyāṅge citābhasma śivasya ca |
kva dukūlaṁ tvadīyaṁ vai gajājinam athāśubham || 24 ||

kvāṅgadāni ca divyāni kva sarpāḥ śaṁkarasya ca |
vareṣu ye guṇāḥ proktā naiko'pi ca śive smṛtaḥ || 29 ||

kva ca hāras tvadīyo vai kva ca vai muṇḍamālikā |
sarvaṁ virodhirūpaṁ ca tavaiva ca śivasya ca || 36 ||

Pārvatī argues in favour of Śiva :

yady apūtaṁ bhaved bhasma citāyāś ca tvayoditam || 57 ||

nṛtyasyāpagame devaiḥ śirobhir dhāryate katham || 58 ||

yathā tathā bhavet so vai mamābhīṣṭatamo mataḥ |
punar vacanam ādātuṁ prakrame tāvad eva hi || 65 ||

uvāca girijā devī sakhīṁ duṣṭamanā hy asau |
vāraṇīyaḥ prayatnena śivanindāṁ kariṣyati || 66 ||

na kevalaṁ bhajet pāpaṁ nindākartā śivasya yaḥ |
yo vai śṛṇoti tāṁ nindāṁ pāpabhāk sa bhaved iha || 67 ||

ity uktvā calanāyāsau padam utkṣipyate yadā |
tadāsau ca śivaḥ sākṣād ālalambe priyāṁ satīm || 69 ||

Hara reveals his real self. He asks for marriage, but Pārvatī insists on the due observance of the marriage rites. So saying she returns home. Śiva too repairs to Kāśī and summons the seven sages (ch. 11):

tadājagmuś ca ṛṣayaḥ kalpavṛkṣā ivāpare ||
paraṁ brahma gṛṇantaś ca drumavalkaladhāriṇaḥ || (15)

muktāphalair vicitraiś ca bhūṣitā bhūṣaṇaiḥ paraiḥ || 16 ||

aruṁdhatyā tathā yuktāḥ sākṣāt siddhir ivāparā |
tān dṛṣṭvā sūryasaṁkāśān jahau lajjāṁ haraḥ svayam || 17 ||

The sages speak:

tat sarvaṁ saṁgataṁ cādya smaraṇānugrahas tava || 28 ||

kiṁ bhāgyaṁ varṇyate'smākaṁ kṛtaṁ naḥ smaraṇaṁ tvayā ||
sarvotkṛṣṭās tathā jātāḥ smaraṇāt te sadāśiva || 29 ||

darśanaṁ bhavato'dyaiva jātaṁ tāvat sudurlabham |
adya prabhṛti lokeṣu mānyāḥ pātratamā vayam || 31 ||

Śiva replies:

mūrtayo'ṣṭau ca yāḥ proktā madīyāḥ paramarṣayaḥ |
tāḥ sarvā upakārārthaṁ na tu svārtham iti sphuṭam || 37 ||

udvāhaṁ kartum icchāmi tatputryā saha sattamāḥ || 41 ||

mahyaṁ tatputrilābhāya prārthanīyo himācalaḥ || 42 ||

bhavadbhiḥ kalpito yo vai vidhiḥ syād avikalpakaḥ |
bhavatāṁ naiva kathyeta bhavantaḥ kāryabhāginaḥ || 43 ||

So commissioned the great sages approach Himālaya. He receives them with respect:

āsaneṣūpaviṣṭeṣu tadājñaptaḥ svayaṁ sthitaḥ |
uvāca himavāṁs tatra ṛṣīn jyotirmayāṁs tadā || 66 ||

madgehapāvanārthaṁ ca bhavantaḥ susamāgatāḥ || 69 ||

tathāpi kiṁcit kāryaṁ hi sadṛśaṁ sevakasya ca || 70 ||

The sages propose:

śivaḥ paropakārārthaṁ kartukāmaḥ prajāsukham |
asmanmukhena te putrīṁ yācate śaṁkaraḥ svayam || 74 ||

jagadguror gurus tvaṁ ca bhaviṣyasi na saṁśayaḥ |
jaganmātā ca te putrī tasyaivānugrahād bhavet || 75 ||

Himālaya accepts their request:

idaṁ bhaikṣyam umānāma dattaṁ va ṛṣisattamāḥ || 79 ||

The sages thank him:

asmadvidhā bhikṣukāś ca dātā caiva bhavān svayam |
bhaikṣyaṁ ca pārvatī proktaṁ kim ataḥ param uttamam || 80 ||

arundhatī yadā dṛṣṭvā menāṁ sāśrumukhīṁ tadā |
guṇaiś ca lobhayāmāsa viśvasya paramā satī || 85 ||

tataś ca te caturthe' hni nirdhārya lagnam uttamam |
parasparaṁ ca saṁhṛṣya jagmus te śivasaṁnidhim |
mahākāśe prayātās te yatrāste śaṁkaraḥ svayam || 87 ||

vivāhasya vidhiṁ samyag ūcus te ṛṣisattamāḥ |
tadājñaptāś ca te tatra gatāś cāgamanāya vai || 88 ||

yūyam adhvaryavaḥ proktā vivāhe ca mayā punaḥ || 89 ||

Ch. 16 presents Śiva getting ready for marriage:

tasya svābhāviko veṣo bhūṣāvidhir abhūt tadā || 4 ||

Hara arrives with pomp at the Himālaya's. Menā is frightened at his uncouth figure. She decides not to give her daughter to him. Śiva thereupon reveals his real self. Menā is satisfied. Marriage is arranged.

Ch. 17 presents women rushing out to have a glimpse of Śiva:

tāvat striyaḥ samājagmur hitvā kāryāṇy anekaśaḥ |
majjanaṁ kurvatī kācij jalena saṁyutā yayau || 30 ||

kācit tu bālakaṁ hitvā hy atṛptaṁ draṣṭum āyayau |
raśanāṁ badhnatī kācit tayaiva saṁyutā yayau || 32 ||

vastraṁ ca viparītaṁ ca dhṛtvā kācid upāyayau |

kācit tu kāminī pādaṁ rañjayantī yathātathā |
śrutvodghoṣaṁ ca tad dhitvā darśanārtham upāgatā || 35 ||

The spectators whisper among themselves:

yadīdaṁ śivayor yugmaṁ saṁyogād yady ado bhavet |
tadā ca sakalo'py asya śramo'sāphalyatām iyāt || 43 ||

pradakṣiṇaṁ tathā cāgneś caturdhā ca kṛtaṁ tadā |
brahmaṇaḥ skhalanaṁ jātaṁ śivāṅguṣṭhapradarśanāt || 58 ||

After marriage the couple enjoy honeymoon. Agni disturbs them in their sweet silent delight:

agnir dhṛtvā kapotasya rūpaṁ tatrājagāma ha |
bahir gato mahāvīryaṁ dhartum akṣama eva saḥ || XIX. 12 ||

tad vīryaṁ caiva gaṅgāyāṁ prākṣipad duḥkhapīḍitaḥ || 13 ||
nikṣiptaṁ ca śarastambe tatra bālo vyajāyata || 14 ||
etasminn antare tatra rājakanyāḥ samāgatāḥ |
ṣaṭsaṁkhyāś cāpsu snānārthaṁ tābhir dṛṣṭaś ca bālakaḥ || 15 ||
madīyo'yaṁ madīyaś ca vadantyaś ca parasparam |
saṁpādya ṣaṇ mukhāṁs tena pītaṁ stanyaṁ svayaṁ tadā || 16 ||
ṣāṇmāturas tadā nāma prasiddhaṁ tu mahātmanaḥ ||
tāḥ kanyās tu tadā gṛhya putraṁ kṛtvā suharṣitāḥ || 19 ||

te devāś ca tato nītvā senāṁ devamayīṁ tadā |
skandaṁ ca tatpatiṁ kṛtvā yayur daityāṁs tataś ca ye || 21 ||

Ch. 21 presents Kārttikeya fighting and destroying the demons. From verse 50 onwards the story of Tāraka's sons begins and this is named *Tripuravijaya.*

Similarity of content and form is striking between this account and the one presented by *Kālidāsa*, though there are details that are not found in the latter, such as the Śaṁbara episode and the discharge of Brahmā at the sight of Pārvatī's toe. According to the *Śiva-Purāṇa Kumāra* is born of Hara's semen transferred from Gaṅgā into the Śaravaṇa. The Kṛttikās have no share in this; and they are described as royal girls instead of 'Munipatnīs', which they actually were. This is a serious departure from the tradition preserved by the Purāṇas.

Verbal similarity, amounting at places to identity, is unmistakable; and yet to infer from this that Kālidāsa drew from the *Śiva-Purāṇa* may be unsafe for the simple reason that the extant *Śiva-Purāṇa* is far from its original—full of grammatical aberrations as it is and remarkably loose in its structure and arrangement as is clear from:

dvayor api bhavān adya śreṣṭhaḥ sarveṣu cottamaḥ |
yathā tathā bhavet so vai ....

punar vacanam ādātuṁ prakrame tāvad eva hi |
aruṁdhatyā tathā yuktāḥ sākṣāt siddhir ivāparā ||

tat sarvaṁ saṁgataṁ cādya smaraṇānugrahas tava |
aruṁdhatī yadā dṛṣṭvā menāṁ sāśrumukhīṁ tadā |
kācit tu kāminī pādaṁ rañjayantī yathā tathā |
tadā ca sakalo'py asya śramo'sāphalyatām iyāt ||
tāḥ kanyās tu tato gṛhya—

It may be too much to hold that *Kālidāsa* drew upon this type of loose stuff for his *Kumārasaṁbhava*, which displays all the advantages of a highly critical habit of mind and stands as a poetry

apart; and may be that the author of the extant *Śiva-Purāṇa* was aware of Kālidāsa's *Kumārasaṁbhava.*

(2) *Epics: (a) Rāmāyaṇa:*

A brief account of *Kumārasaṁbhava* is offered by *Vālmīki's Rāmāyaṇa* in the *Bālakāṇḍa,* chapters 36-37. Viśvāmitra relates to Rāma the birth of Gaṅgā from Menā and her ascent to heaven at the request of the gods. Śaṁkara marries Umā and the two get lost in love. The gods get apprehensive and they appeal to Rudra :

yad ihotpadyate bhūtaṁ kas tat pratisahiṣyate |
surāṇāṁ praṇipātena prasādaṁ kartum arhasi || 10 ||

na lokā dhārayiṣyanti tava tejaḥ surottama |
brāhmeṇa tapasā yukto devyā saha tapaś cara || 11 ||

trailokyahitakāmārthaṁ tejas tejasi dhāraya |
rakṣa sarvān imān lokān nālokaṁ kartum arhasi || 12 ||

devatānāṁ vacaḥ śrutvā sarvalokamaheśvaraḥ |
bāḍham ity abravīt sarvān punaś cedam uvāca ha || 13 ||

dhārayiṣyāmy ahaṁ tejas tejasy eva sahomayā |
tridaśāḥ pṛthivī caiva nirvāṇam adhigacchatu || 14 ||

yad idaṁ kṣubhitaṁ sthānān mama tejo hy anuttamam |
dhārayiṣyati kas tan me bruvantu surasattamāḥ || 15 ||

evam uktaḥ surapatiḥ pramumoca mahītale |
tejasā pṛthivī yena vyāptā sagirikānanā || 17 ||

tato devāḥ sagandharvāḥ punar ūcur hutāśanam |
praviśa tvaṁ mahātejo raudraṁ vāyusamanvitaḥ || 18 ||

tad agninā punar vyāptaṁ saṁjātaḥ śvetaparvataḥ |
divyaṁ śaravaṇaṁ caiva pāvakādityasaṁnibham || 19 ||

yatra jāto mahātejāḥ kārttikeyo'gnisaṁbhavaḥ |
athomāṁ ca śivaṁ caiva devāḥ sarṣigaṇās tadā || 20 ||
pūjayāmāsur atyarthaṁ suprītamanasas tataḥ ||

The purport is :

Śaṁkara emits semen, it falls on earth, Agni enters into it, it turns into Śveta-parvata and Śaravaṇa. Kārttikeya is born at this place. The lines are not clear whether or not Śaṁkara's semen gave birth to Kārttikeya. The point to be signalized here is that the *Rāmāyaṇa* account is closely limited to Hara, Pārvatī, Earth and Fire. It has no reference to Gaṅgā, and the products according to it are the Śveta-parvata and Śaravaṇa, and, at the most, Kārttikeya, the manner of whose birth has been left undefined.

Chapter 37 introduces the gods approaching Brahmā and submitting that Śaṁkara, who once vouchsafed them the Commander

of the Armies, is now engrossed in penance with Umā, and that Brahmā should act in time to relieve them. Brahmā thereupon says :

śailaputryā yad uktaṁ tan na prajāḥ svāsu patniṣu |
tasyā vacanam akliṣṭaṁ satyam eva na saṁśayaḥ || 6 ||

iyam ākāśagā gaṅgā yasyāṁ putraṁ hutāśanaḥ |
janayiṣyati devānāṁ senāpatim ariṁdamam || 7 ||

jyeṣṭhā śailendraduhitā mānayiṣyati taṁ sutam |
umāyās tad bahumataṁ bhaviṣyati na saṁśayaḥ || 8 ||

tac chrutvā vacanaṁ tasya kṛtārthā raghunandana |
praṇipatya surāḥ sarve pitāmaham apūjayan || 9 ||

te gatvā parvataṁ nāma kailāsaṁ dhātumaṇḍitam |
agniṁ niyojayāmāsuḥ putrārthaṁ sarvadevatāḥ || 10 ||

devakāryam idaṁ deva saṁvidhatsva hutāśana |
devatānāṁ pratijñāya gaṅgām abhyetya pāvakaḥ |
garbhaṃ dhāraya vai devi devatānām idaṁ priyam || 12 ||

agnes tu vacanaṁ śrutvā divyaṁ rūpam adhārayat |
sa tasyā mahimāṁ dṛṣṭvā samantād avakīryata || 13 ||

samantatas tadā devīm abhyaṣiñcata pāvakaḥ |
sarvasrotāṁsi pūrṇāni gaṅgāyā raghunandana |
tam uvāca tato gaṅgā sarvadevapurogamam |

aśaktā dhāraṇe deva tava tejaḥ samuddhatam || 15 ||

dahyamānāgninā tena saṁpravyathitacetanā |
athābravīd idaṁ gaṅgām sarvadevapurohitaḥ || 16 ||

iha haimavate pāde garbho'yaṁ saṁniveśyatām |
śrutvā tv agnivaco gaṅgā taṁ garbham atibhāsvaram || 17 ||

utsasarja mahātejāḥ srotobhyo hi tadānagha |
yad asyā nirgataṁ tasmāt taptajāmbūnadaprabham || 18 ||

vikṣiptamātre garbhe tu tejobhir abhirañjitam |
sarvaṁ parvatasaṁnaddhaṁ sauvarṇam abhavad vanam || 21 ||

jātarūpam iti khyātaṁ tadā prabhṛti rāghava |
suvarṇaṁ puruṣavyāghra hutāśanasamaprabham || 22 ||

tṛṇavṛkṣalatāgulmaṁ sarvaṁ bhavati kāñcanam |
taṃ kumāraṁ tato jātaṁ sendrāḥ saha marudgaṇāḥ || 23 ||

kṣīrasaṁbhāvanārthāya kṛttikāḥ samayojayan |
tāḥ kṣīraṁ jātamātrasya kṛtvā samayam uttamam || 24 ||

daduḥ putro'yam asmākaṁ sarvāsām iti niścitāḥ |
tatas tu devatāḥ sarvāḥ kārttikeya iti bruvan || 25 ||

ṣaṇṇāṁ ṣaḍānano bhūtvā jagrāha stanajaṁ payaḥ |
gṛhītvā kṣīram ekāhnā sukumāravapus tadā || 29 ||

ajayat svena vīryeṇa daityasainyagaṇān vibhuḥ |
surasenāgaṇapatiṁ tatas tam amaladyutim || 30 ||

abhyaṣiñcan suragaṇāḥ sametyāgnipurogamāḥ |
eṣa te rāma gaṅgāyā vistaro'bhihito mayā || 31 ||

kumārasaṁbhavaś caiva dhanyaḥ puṇyas tathaiva ca |
bhaktaś ca yaḥ kārttikeye kākutstha bhuvi mānavaḥ |
āyuṣmān putrapautraiś ca skandasālokyatāṁ vrajet || 32 ||

This is *Kumārasaṁbhava* from Gaṅgā, by Agni, on the earth; the *Kumāra* being nourished by the six Kṛttikās, and therefore called *Kumāra Kārttikeya*, *Ṣaḍānana*, and *Surasenā-gaṇapati* (= Surasenāpati and Gaṇapati ?).

This account does not define the birth of *Kumāra* (*see* verses 22-23), as is done by ch. 36. It may have probably arrived at the duality of Gaṇapati and Kārttikeya (= *surasenāpati*) worked out by some of the Purāṇas. It would follow from a scrutiny of the two chapters that while ch. 36 refers to the birth of the Śveta-parvata and Śaravaṇa from Śiva's semen fallen upon earth, ch. 37 makes out the birth of *Kumāra* from Agni's semen (derived from Hara) deposited in Gaṅgā and made over by her to the mountain base. It seems that the origin and the personality of the *Kumāra* was not distinctly clear to the author or authors of the *Rāmāyaṇa*, whose use of the word '*surasenā-gaṇapati*' can be analysed both as *Surasenāpati* and *Gaṇapati* and '*surasenāgaṇānāṁ patiḥ*'; and this is dubious.

(2) (*b*) *Mahābhārata:*

A very significant account of the Kumāra's birth is offered by the *Mahābhārata* in *Vanaparva*, chapters 223–231.

Chapter 223 introduces Indra rescuing Devasenā from the clutches of Keśin. On being freed Devasenā[1] demands a husband for herself. Indra goes out in search of one. In ch. 224 Indra beholds Soma entering into the Sūrya, wherein also is entering Agni; and he thinks that the product of such a unique combination of the three luminaries might turn out to be the most dazzling one; and as such, he alone would deserve Devasenā's hand. Brahmā concurs. Indra thereupon goes to the seven sages, who are busy with sacrifice and whose oblations the gods are eagerly awaiting through Agni, their appointed messenger (√*vah-ni*). The sages offer oblations into the fire. Agni comes out from the Sun's orb to receive them; but when he is emerging from the orb, his eyes fall upon the wives of the sages :

niṣkrāmaṁś cāpy apaśyat sa patnīs teṣāṁ mahātmanām |
sveṣv āsaneṣūpaviṣṭāḥ svapantīś ca tathā sukham || 31 ||

[1] According to AB III. 22. 7 Senā and Prāsahā are Indra's wives.

rukmavedinibhās tās tu candralekhā ivāmalāḥ |
hutāśanārcipratibhāḥ sarvās tārā ivādbhutāḥ || 32 ||

sa tatra tena manasā babhūva kṣubhitendriyaḥ |
patnīr dṛṣṭvā dvijendrāṇāṁ vahniḥ kāmavaśaṁ yayau || 33 ||

The impassioned Agni[1] caresses the aura of their grace; but unable to enjoy their person, he retires into forest to commit suicide. While the Agni languishes in forest Svāhā, the daughter of Dakṣa, approaches him, coaxing up love's fire :

svāhā taṁ dakṣaduhitā prathamaṁ kāmayat tadā |
sā tasya chidram anvaicchac cirāt prabhṛti bhāvinī || 39 ||

apramattasya devasya na ca paśyaty aninditā |
sā taṁ jñātvā yathāvat tu vahniṁ vanam upāgamat || 40 ||

tattvataḥ kāmasaṁtaptaṁ cintayāmāsa bhāvinī |
ahaṁ saptarṣipatnīnāṁ kṛtvā rūpāṇi pāvakam || 41 ||

kāmayiṣyāmi kāmārttā tāsāṁ rūpeṇa mohitam |
evaṁ kṛte prītir asya kāmāvāptiś ca me bhavet || 42 ||

Chapter 22 presents Svāhā in the guise of Śivā, the wife of Aṅgiras (Svāhā wife of Agni and Bhava : Sāhopākhyāna in *Brahmavaivarta*, II, ch. 4) and lustily :

" The nectarine and curious peach
Into Agni's hands herself did reach "

And then :

prīto'gnir upayeme tāṁ śivāṁ prītimudā yutaḥ |
prītyā devī samāyuktā śukraṁ jagrāha pāṇinā || 7 ||

So ravished by Agni, Śivā assumes the form of Suparṇī or Garuḍī and flies to the Śveta mountain, adorned with reed-thickets and there she deposits the voluptuous flame in a golden kuṇḍa :

prākṣipat kāñcane kuṇḍe śukraṁ sā tvaritā śubhā |
saptānām api sā devī saptarṣīṇāṁ mahātmanām || 13 ||

patnīsarūpatāṁ kṛtvā kāmayāmāsa pāvakam |
divyarūpam aruṁdhatyāḥ kartuṁ na śakitaṁ tayā || 14 ||

ṣaṭkṛtvas tat tu nikṣiptam agne retaḥ kurūttama || 15 ||

tasmin kuṇḍe pratipadi kāminyā svāhayā tadā |
tat skannaṁ tejasā tatra saṁvṛtaṁ janayat sutam || 16 ||

ṛṣibhiḥ pūjitaṁ skannam anayat skandatāṁ tataḥ |
ṣaṭśirā dviguṇaśrotro dvādaśākṣibhujakramaḥ || 17 ||

ekagrīvaikajaṭharaḥ kumāraḥ samapadyata |
dvitīyāyām abhivyaktas tṛtīyāyāṁ śiśur babhau || 18 ||

aṅgapratyaṅgasaṁbhūtaś caturthyām abhavad guhaḥ ||

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[1] Agni, father of Aṅgiras, Macdonell, *Vedic Mythology*, p. 15.

Born of Agni's semen, discharged into Svāhā, who approaches Agni in the guise of the six wives of the sages, the *Kumāra* arises and he roars (cp. rud-ra = ad-ri), and splits asunder the Krauñca mountain and eventually subdues the entire creation.

Chapter 226 introduces Viśvāmitra performing various rites for the *Kumāra*. He alone knows the secret of Svāhā as *Kumāra's* mother. The sages are ignorant of the trick played upon their wives and they discard them. Chapter 227 presents Indra at first angry with Skanda and then seeking concord with him. Chapters 228-229 are a glorification of Skanda with mention of Umā:

tataḥ kumārapitaraṁ skandam āhur janā bhuvi |
rudram agnim umāṁ svāhāṁ pradeśeṣu mahābalām || 228–5 ||

Skanda is chosen as Commander of the gods' armies:

arcayāmāsa suprīto bhagavān govṛṣadhvajaḥ |
rudram agniṁ dvijāḥ prāhū rudrasūnus tatas tu saḥ || 229–27 ||

rudreṇa śukram utsṛṣṭaṁ tac chvetaḥ parvato'bhavat |
pāvakasyendriyaṁ śvete kṛttikābhiḥ kṛtaṁ nage || 28 ||

pūjyamānaṁ tu rudreṇa vahniṁ jāto hy ayaṁ śiśuḥ |
tatra jātas tataḥ skando rudrasūnus tato'bhavat || 29 ||

anupraviśya rudreṇa vahniṁ jāto hy ayaṁ śiśuḥ |
tatra jātas tataḥ skando rudrasūnus tato'bhavat || 30 ||

Indra now remembers Devasenā and he offers her in marriage to Skanda,[1] who subsequently marries Śrī also. Accompanied by the two he rules over mankind through his planets, which are then described in detail.

Chapter 231 shows Skanda working for concord between his parents (= Agni and Svāhā) on which Brahmā asks him:

tato brahmā mahāsenaṁ prajāpatir athābravīt |
abhigaccha mahādevaṁ pitaraṁ tripurārdanam || 8 ||

rudreṇāgniṁ samāviśya svāhām āviśya comayā |
hitārthaṁ sarvalokānāṁ jātas tvam aparājitaḥ || 9 ||

umāyonyāṁ ca rudreṇa śukraṁ siktaṁ mahātmanā |
asmin girau nipatitaṁ mijjikāmijjikaṁ yataḥ || 10 ||

saṁbhūtaṁ lohitode tu śukraśeṣam avāpatat |
sūryaraśmiṣu cāpy anyad anyac caivāpatad bhuvi || 11 ||

āsaktam anyad vṛkṣeṣu tad evaṁ pañcadhāpatat |
tatra te vividhākārā gaṇā jñeyā manīṣibhiḥ || 12 ||

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[1] But cp. *Bṛhaddharmottara-Purāṇa*:
Putro'nyaḥ kathitaḥ pūrvaḥ kārttikayaḥ Kumārakaḥ |
tasyāpi na vivāho'bhūt kaumaravratacāriṇaḥ ||
quoted under *Bṛhaddharmottara*, p. 24.

With unshakable faith in his destiny *Kumāra* goes out to fight the demon Mahiṣa and in a deadly duel he destroys him.

The one point that stands out in this account is the importance assigned to Agni and Svāhā, whose union in the sacrificial *kuṇḍa* is repeatedly praised as the one source of creation and sustenance of the world (KS. X. 17–23). It is this aspect of sacrifice that is symbolized by the timeless legend of *Kumāra*, 'the longingly awaited one' (√*kam* 'desire').

A glaring discrepancy between the question put by Yudhiṣṭhira and the answer given to it by Mārkaṇḍeya is that while Yudhiṣṭhira's question relates to:

kumāras tu yathā jāto yathā cāgneḥ suto'bhavat |
yathā rudrāc ca saṁbhūto gaṅgāyāṁ kṛttikāsu ca ||

etad icchāmy ahaṃ śrotuṁ kautūhalam atīva me || 223 ||

Kumāra, Agni, Rudra, Gaṅgā, and the Kṛttikās, Mārkaṇḍeya's answer to it, in the form of the long narrative, leaves the Gaṅgā altogether untouched. This would suggest that either the mention of Gaṅgā in the question is an intrusion from some Purāṇic account or the mention of the part played by her in the birth of *Kumāra* has dropped out from the answer at some stage; the former alternative seeming more probable—for the long answer of Mārkaṇḍeya is precise and is closely restricted to Svāhā (in the form of Śivā, the wife of Aṅgiras), Agni, and Kṛttikās.

Significant may be:

agnir yaś ca śivo nāma śaktipūjāparaś ca saḥ |
duḥkhārtānāṁ ca sarveṣāṁ śivakṛt satataṁ śivaḥ || 221. 2 ||

Agni has been identified here with Śiva and he is said to be devoted to the worship of Śakti and these are exactly the points wherein lies the origin of the later Śiva-Śivā legend. See p. 84.

Love of Svāhā, the daughter of Dakṣa (the noted sacrificer), for Agni is natural. When Svāhā approaches Agni, in the guise of Śivā, the wife of Aṅgiras, we get an important link of the Śiva-Śivā (= Pārvatī) story at a plane where the Śiva-Śivā (= Śiva-Pārvatī) story easily supplants the original story of Agni and Svāhā. The suggestion is contained in:

tataḥ kumārapitaraṁ skandam āhur janā bhuvi |
rudram agnim umāṁ svāhāṁ pradeśeṣu mahābalām || 228–5 ||

Agni's identification with Rudra is familiar, but Svāhā's identification with Umā is new, occurring for the first time in this verse of the MBh. The shift from Svāhā to Umā is attractive—and it is this that has been worked out by the Purāṇas in the form of Śiva's marriage with Umā, resulting in the birth of *Kumāra* in a

grotesque manner—grotesque, and for that very reason more potent than the manner of birth of the ordinary mortals.

Śatapatha, VI. 1. II, defines Agni as :

átha yo gárbho'ntar ā́sīt so'grír asṛjyata sa yád
asya sárvasyā́gram ásṛjyata tásmād agrír agrír ha vai
tám agnir ity ā́cakṣate paróksaṁ paróksakāmā hí
devāḥ || cp. also ŚB., II. 2. 4. 2.

Because it is born at the beginning; therefore it is called *Agri*; *Agri* is *Agni*. The basis of this appellation is hidden; for the gods have to be elusive and esoteric; and they are ever indirect and mystic.

The MBh. 224. 28-29 describe *Vahni* as coming from the orb of the sun. We have it expressly stated by the *Vāyu-Purāṇa*, ch. 31:

ṛtur agnis tu yaḥ proktaḥ sa tu saṁvatsaro mataḥ |
ādityeyas tv asau sāraḥ kālāgniḥ parivatsaraḥ || 29 ||

Agni is *ṛ-tu*; for it constantly moves (√*ṛ* 'go'); it is *saṁ-vat-sara*; for it encompasses (√*vas* 'clothe') creation and also the time divided into months. It is the essence of *Āditya*; it is *Kāla*; for it counts while it burns (√*kal* 'count'); it is *pari-vat-sara* 'the all-round encompasser'.

The point to be signalized here is the identification of Agni with Kāla, for which cp. *Vāyu-Purāṇa*:

brahmā viṣṇuś ca yajñaś ca kālasyaiva kalās trayaḥ |
sarveṣv eva hi kāleṣu caturmūrtir maheśvaraḥ || 33. 22 ||

ahaṁ jano janayitā vaḥ kālaḥ kālapravartakaḥ |
yugakartā tathā caiva paraṁ parapārāyaṇaḥ || 23 ||

eṣa kālaś caturmūrtiś caturdaṁṣṭraś caturmukhaḥ |
lokasaṁrakṣaṇārthāya atikrāmati sarvaśaḥ || 28 ||

nāsādhyaṁ vidyate cāsya sarvasmin sacarācare |
kālaḥ sṛjati bhūtāni punaḥ saṁharati kramāt || 29 ||

sarve kālasya vaśagā na kālaḥ kasyacid vaśe |
tasmāt tu sarvabhūtāni kālaḥ kalayate sadā || 30 ||

Agni is Kāla; it is born at the beginning;[1] the moment it starts functioning (√*aj* 'drive' or √*añj* 'anoint') it becomes Kāla

[1] Greek authors mention several Phoenician cosmogonies. One of these, attributed to the philosopher Eudemus, has in the beginning Time—then Desire and Darkness. According to Damascius, in the sixth century A.D., the first principle of the Phoenicians was Cosmic Time, which contained all things within it. In Greece according to Orphic doctrine the first principle was Cronus, or Time, from which came Chaos, which symbolized the infinite, and Ether, which symbolized the finite. Chaos was surrounded by Night, which formed the enveloping cover under which, by the creative action of the

(√*kal* 'count'), i.e. it develops into that, which counts while it creates; the two functions of Agni being indivisible.[1]

This significance of Kāla is typified in the *Vāyu-Purāṇa* in ch. 30. 10–22:

kālāvasthās tu ṣaṭ teṣāṁ māsākhyā vai vyavasthitāḥ |
ta ime ṛtavaḥ proktās cetanācetanās tu vai || 10 ||

prajāpatiḥ smṛto yas tu sa tu saṁvatsaro mataḥ |
saṁvatsaraḥ smṛto hy agniḥ ṛtam ity ucyate dvijaiḥ || 21 ||

ṛtāt tu ṛtavo yasmāj jajñire ṛtavas tataḥ |
māsāḥ ṣaḍ ṛtavo jñeyās teṣāṁ pañcartavaḥ sutāḥ || 22 ||

agniṣvāttā barhiṣadaḥ pitaro dvividhāḥ smṛtāḥ |
jajñāte ca pitṛbhyas tu dve kanye lokaviśrute || 27 ||

menā ca dhāriṇī caiva yābhyāṁ viśvam idaṁ dhṛtam |

The purport is: *Agni*, evolved as *Kāla*, is *ṛ-tus*; these constitute *saṁvatsara*, the origin of creation in its various forms: the *Pitṛs*, the sons of the *ṛ-tus*, give birth to two daughters: *Dhāriṇī* and *Menā*, who create this world.

It is, thus, *Agni*, identical with *Kāla*, which works through the six seasons, that has served as basis for Kālidāsa's *Ṛtu-saṁhāra* and has obtained the crowning gift of his life in his *Kumārasaṁbhava*.

(3) (*a*) *Śatapatha-account of Kumāra*

A highly symbolic account of *Kumāra's* birth is offered by the *Śatapatha-Brāhmaṇa*, VI. 1. 3. 7–20, the contents of which demand detailed scrutiny. The *bhūtas* mentioned in it are the seasons and the Bhūtapati is Saṁvatsara. They discharge semen in the Dawn (cp. RV., IV. 2. 15*a-b*, 7. 9*c*); the result is *Kumāra*. He weeps. In the 9th Prajāpati asks him the reason for weeping. He replies that he has not yet received the proper appellation. In the 10th he is given the name Rud-ra[2] (cp. Anglo-Saxon Thor

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Ether, cosmic matter was slowly organized. This finally assumed the shape of an egg of which night formed the shell. In the centre of this gigantic egg, whose upper section formed the vault of the sky and whose lower section was the earth, was born the first being, Phanes—the Light. It was Phanes who, by union with Night, created Heaven and Earth. It was he also who engendered Zeus.

[1] In the familiar terms of science we may say that the primeval atom was a singular state of the universe, as incapable of precise specifications by physical methods as the familiar individual particle in the uncertainty principle of modern physics. When the primeval atom disintegrated the state of multiplicity set in and the universe became determinate in a microscopic sense.

[2] Mayrhofer connects Rud-ra with rodas— 'heaven', meaning 'heavenly'. Scholars have given different meanings to the word, e.g. (1) Rudra: a god of thunderstorm: Weber, A. Kuhn, Grohman, Whitney, Lassen, Ludwig, Barth, Schroeder, Hardy, Deussen, Bloomfield, Hopkins, Macdonell and recently Hauer. (2) The celestial father: Bergaigne. (3) A luminous being with the sun or the moon as its physical basis: Seecke. (4) The god of the

'extension'—applied to Sound); that becomes Agni. *Kumāra* complains that he is greater than that; and, therefore, he should receive another name. In the 11th he is called Śarva; that becomes water; for it is from waters that creation arises (KS. II. 5). He asks for another name saying that he is greater than that. In the 12th he is named Paśupati (shown on the famous Mohenjo-Daro seal); that becomes Oṣa-dhi; for the day animals eat *Oṣa-dhi*, they develop (prurient) heat. Complaining that he is greater than that *Kumāra* asks for another name. In the 14th he is named Aś-ani; that becomes Vidyut; for, when someone is struck with lightning, they say, he is struck with *Vidyut*. He asks for another name. In the 15th he is named *Parjanya*—for it is from *Parjanya* that creation receives sustenance. He asks for yet another name. In the 16th he is called *Mahādeva*, that becomes *Candramās*—for *Candramās* is Prajāpati; he indeed is *Mahādeva*. Complaining that he is greater than that *Kumāra* asks for yet another name. In the 17th he is called *Īśāna*; that becomes *Āditya*—(identified with Prajāpati, RV. 10. 121. 10), for it is *Āditya* which rules over the creation. With this last name *Kumāra* feels satisfied; [1] and he

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mountains and woods: Oldenberg. (5) The god of terrors of the tropical climate from the beginning of the hot season till the transition to autumn: Hillebrandt. (6) The leader of an army of souls in wind and storm: Schroeder, Charpentier and Johansson. (7) The god of death: Arbmann [*see* his Rudra, *Untersuchungen zum altindischen Glauben und Kultus*, Uppsala, 1922]. (8) Not possible to determine his origin: Willy Foy: 'Indogermanische Forschungen', Anzeiger, XII (1901), 42. For details cp. Václav Machek: 'Origin of the gods Rudra and Pūṣan', *Archiv Orientalni*, XXII, 1954.

For the interesting legend of Prajāpati wooing his own daughter Uṣas, and his boon to Rudra making him Paśupati, cp. MS. IV. 2. 12; ABr., 3. 33; ŚB. 1. 7. 4. 1 and RV. I. 71. 5, X. 61. 5–7.

For the text cp. Appendix.

[1] About this very time in ancient Egypt Amenhotep IV attempts to sweep away all the cults and establish the religion of Aten, the god symbolized by the sun-disc, as the sole religion of Egypt. Disgusted by the powerful priestly hierarchy of Thebes, he moved his capital to a new city on the other side of the Nile, which he named Akhet-Aten (Horizon of the Sun-disc). Here he set up a temple to Aten, abolished sacrifices, forbade images, took the new name of Akhenaten (=Blessed of the Sun-disc) and had the people taught that Aten was the one true god, the creator. The resemblance between the Āditya of the ŚB. and Aten of Egypt may be studied. For the Hymn to the Aten, cp. J. B. Pritchard: *Near Eastern Texts Relating to the Old Testament*, Princeton, 1955. Attention may also be paid to the cult of the Persian deity Mithras, which became popular in the second and subsequent centuries as the serious rival of early Christianity for which cp. M. A. A. Kennedy: *St. Paul and the Mystery Religions*, London, 1913.

Cp. also the heliocentric theory propounded by Aristarchus of Samos, a contemporary of Euclid and Apolloneus in Greece.

Of the religions that gave a body to this all-glowing deity Vedic religion is the noblest; and no reference would be enough to bring out the rapture with which the Vedic poets have sung it; *RV*. X. 136, *AV*. XIII and Henry, *Les Hymnes Rohitas*. Other world-poets have sung its glories too; and a reference to Ronsard's stanza should serve as an example:

asks for no more names. These are the eight forms of Agni—*Kumāra* is the 9th. The conclusion is reached in the 20th. It is that whatever is '*citra*' or brilliant is Agni, for which cp. ṚV., IV. 7. 6 (citráṁ sántam, etc.) and ŚB. I. 7. 3. 8 which supplements it:

> agnir vai sá devas tásyaitā́ni nā́māni śarva íti yáthā prācyā́ ācákṣate bhava íti yáthā vāhīkā́ḥ paśūnā́ṁ pátī rúdro' gnir íti tā́ny asyā́śāntāny evétarāṇi nā́māny agnir íty evá śāntátamaṁ tásmād agnáya íti kriyate sviṣṭakṛtá íti ||

The word *agni* designates fire in its serene or natural form, while the names *Śarva*, *Bhava*, *Rudra* and others are appellations denoting its violent (prone to divergence) forms, for which see mythology of Rudra, etc. According to ŚB. *Śarva* stands for *Sarva*. It is so pronounced by the Easterners, say in Bengal, where dental *s* is indiscriminately pronounced as palatal *ś*.

The seed from the seasons, which constitute a year, into the womb of the Dawn typifies Kāla (cp. AV. XIX. 53-54) that is ever new, while it evolves into concrete objects, that can be counted (√*kal* 'count'). It is the universal consciousness launched on the career of individuation, the Mahat bursting into Ahaṁkāra (cp. *Vārāha-Purāṇa* noted above), the universal 'cit' splitting into 'I' and 'thou', and the super-dense and small conglomerate which Lemaitre calls the 'primeval atom' epitomizing all the material of the universe and all of time and space. Saṁvatsara (= Kāla) is Ag-ni ('the driver' √*aj* 'drive'); and it is ag-ni that he begets in the womb of the Dawn (cp. tejas tejasi dhāraya), a 'citra' Agni, i.e. the Agni that is perceived as a concrete object (√*cit* 'perceive'). It is *Kumāra*, the *Aham* of the Sāṁkhya, the individuation of the

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> The common light that shines indifferently
> On all alike, the world's enlightening eye;
> And, if the almighty ruler of the skies
> Has eyes, the sun-beams are his eyes,
> That life to all impart, maintain and guard,
> And all men's actions upon earth regard.
> This great, this beautiful and glorious sun,
> That seasons gives by revolution;
> That with his influence fills the universe,
> And with one glance doth sullen clouds disperse,
> Life, soul of the world, that, flaming in his sphere,
> Surrounds the heavens in one day's career;
> Immensely great, moving, yet firm and round,
> Who the whole world below has fixed his bound,
> At rest without rest, idle without stay;
> Nature's first son, and father of the day.

Quoted by Montaigne in his *Essays*, Bk. II, Ch. 12. *See also* Pascal's *Pensées*. II. 72; Anatole France: *At the Sign of the Reine Pedanque*, p. 72; details: Sūryakānta: 'Saras, Soma and Sīra', *Annals*, *BORI*, XXXVIII. 1-2, 115–139. *See also* Ernst Zinner: *The Stars Above Us*.

Prime Fire, or the Thonaray, Donar, or Thor of the Anglo-Saxon mythology. With its individuation starts the process of *nāma* and *rūpa*, the two being inseparable, according to the *Sphoṭa* philosophy which holds:

na so'sti pratyayo loke yaḥ śabdānugamād ṛte |
anuviddham iva jñānaṁ sarvaṁ śabdena bhāsate ||
Vākyapadīya ||

vāgarthāv iva sampṛktau vāgarthapratipattaye |
jagataḥ pitarau vande pārvatī-parameśvarau || RV. I. 1 ||

And this is exactly what is implied by the RV. X. 55. 2 : mahát tán nā́ma gúhyaṁ puruspṛ́g yéna bhūtáṁ janáyo yéna bhávyam || And this is the implication of *Śatapatha* following RV. I. 164. 41-42; X. 71; corroborated by the *Brahmāṇḍa-Purāṇa* (*see* description noted above); and this is again what is meant by 'Let there be light and there was light', or by the Qur'ān (XIX. 35) 'when He desires a matter, He only says to it "Be", and it is'; or again by the Malaya account of creation according to which it was at the word of '*kun*' (make) that the seed was created and from the seed the root, from the root the stem, and from the stem the leaves and so forth.[1]

(3) (*b*) *Deeper significance of the Śatapatha passage*

There may be deeper significance of the *Śatapatha* passage quoted above. Primitive people believe that the personal soul resides in one's name; and it is for this reason that a Malaya is reluctant to utter his own name lest breathing it he might part with a piece of his soul-substance; and this may really be the basis of the famous saying :

ātmanāma guror nāma nāmātikṛpaṇasya ca |
śreyaskāmo na gṛhṇīyāj jyeṣṭhāpatyakalatrayoḥ ||

And thus it is that the eight names bestowed on the *Kumāra* create his eight souls or forms till the Arch-type is named *Aditya* with which *Kumāra* feels satisfied; for this name is related to *Aditi*, the indivisible one, the Eternity, the highest source of life, light, and warmth for which cp. *Vāyu-Purāṇa*, *Jyotiḥsaṁniveśa*, Ch. 53. This is how *Kumāra*, 'the longingly awaited one', arises.

A deeper analysis of the *Śatapatha* passage, cited above, yields historical results. According to it the fifth form assumed by the *Kumāra* is *Aśani* 'that permeates the cloud' (√*aś* 'attain') or better *asani* 'which is rolled out with clap' (√*as* 'throw'); and it

[1] Winstedt: *Shaman, Saiva and Sufi*, p. 48. *See also* Dante: *Divine Comedy*, Paradiso XIII. 52-54 : 'That which can die, and that which cannot die, are nothing save the splendour of that Word in love begotten by our Father High.'

is in this that the origin of the Śiva-worship in the form of *Liṅga* is to be sought. The following paragraphs develop this point.

The word *a-dri*, in the sense of a stone, is of common occurrence in the Veda, while the word *adrivat* or *adrivas*, occurring about 50 times in the RV., applies to Indra 'the wielder of the thunderstone'.

Dr. Blinkenberg has shown (in *Thunder-weapon in Religion and Folklore*) the wide prevalence of the worship of the thunderstone among the ancient peoples of the world, who believed that the thunderstone falls down from the sky in thunderstorms, or more accurately from the sky whenever the lightning strikes. The stone descending from the sky with a clap receives, in course of time, the attributes of a god and is placed on an altar to be worshipped with sacrifices. Considered both auspicious and terrible it brings prosperity and repels evil spirits. Blinkenberg suggests that the thunderstone belief dates back to the stone age.

In Babylonian art, and throughout the whole region dominated by it, the lightning was depicted as heavenly fire, a conception so very familiar to the Veda in the form of *Vaiśvānara*. This fire was conveniently represented by wavy or zigzag lines. It is seen in this form in pictures of the Sun, in representations of the Sun-god and in other cases. In a similar way the lightning is represented sometimes by a bunch of three flames, sometimes by two or three zigzag lines joined together by a handle. Lightning is again depicted in the hands of Adad, or of other gods, or in other cases as placed on an altar. In this case the lightning is usually seen behind the bull, which is the animal sacred to Adad. These details yield: (1) the thunder-god; (2) the bull; and (3) the trident or *triśūla* —the three requisites of the Indian Siva-worship.

Dr. Blinkenberg has added some photos of the thunderstones worshipped by the South Indian wild tribes on an altar, that is guarded by a *triśūla*, fixed on the one side of the altar. What is significant about these thunderstones is their shape which is hundred per cent that of the *Śiva-liṅga*, the object of our daily worship. This resemblance becomes compelling when we scrutinize the photos procured by the author from Greece, Tibet, and the neighbouring regions. The *triśūla* is favourite with the Hittites from whom it travelled to Babylonia and elsewhere, becoming ultimately a regular accompaniment of the Asiatic thunder-gods. The Indian *triśūla* and the Greek triama are both of the same descent.

What stems from these details is a thunder-god, residing in the thunderstone of the shape of *Śiva-liṅga*; a *triśūla*, and a bull attending on this god—these were worshipped by the Hittites. The thunder-god is well known to the Veda and so is the thunderstone called *ad-ri*, the weapon of Indra, as it is of Zeus and Jupiter in ancient Greece.

The point under emphasis is: what was worshipped at first was the thunderstone descended from heavenly fire: the *Kumāra*

in his fifth form, the *Aśani*, or better *asani* of the *Śatapatha*. The worship of the thunderstone prevailed among ancient peoples and it can be traced as far back as the early stone age. The shape of these stones was like that of our *Śiva-liṅga*; and it is this characteristic of these stones that gave rise to their worship as *Śiva-liṅga*,[1] the generative organ, symbolizing the supreme male creator.

But this is a digression, and it is time to get back to the first name assigned to *Kumāra* by the *Śatapatha*. It is *rud-ra*, meaning 'sounding'; and the most ancient peoples worshipped the thunderstone as *ad-ri*. This coincidence should at once suggest a deep affinity of meaning between the two words, i.e. *rud-ra* and *ad-ri*. The uniform derivation so far offered for the word *adri* is from √*dṛ* 'pierce', meaning 'that cannot be pierced'. But this characteristic of the stone has no relevance to its worship as a god. I should,

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[1] J. Przyluski evolving Austric origin for the Sanskrit words *liṅga*, *lāṅgala*, and *lāṅgūla* (Non-Aryan loans in Indo-Aryan; *Pre-Aryan and Pre-Dravidian in India*—Bagchi, pp. 11–15) has sought to locate the origin of the *Liṅga* worship in the penetration of the plough-penis in the female earth, serving as a symbol of the fertility cult, prevailing among the aborigines inhabiting India in pre-historic times.

But need we at all go so far in our search for the origin of the phallus worship? I think we may not—for the worship of Love is common to all the ancient religions; and the symbol of Love is universally the reproductive organ in one form or other in all the ancient temples of the world.

Surely when early man first began to ponder the mystery of life, and of the creation around him, he was struck by the fact that two principles were at work to create new life: one active and the other passive; one generative and one productive; one male and one female. Thus since the organs of reproduction could perform the miracle of creating new life, and could also give to both man and woman the greatest pleasure—indeed the highest rapture—it was but natural that they should be regarded as holy, miraculous and divine. (For a woman's adoration of the male organ cp. Jules Romains: *The Body's Rapture*, pp. 244-45).

From the study of man and animal the philosopher directed his gaze to the heavens above, and to the earth beneath. Here also he saw two powers at work; one active and the other passive—the sun or sky above, and the earth beneath. The sky was the generating and fertilizing power with its sunshine and rain; while the earth was receptive of seeds, the mould of nature, and the nurse of what was produced in it.

To the early man there was nothing more sacred than physical love and nothing more beautiful than the shapely human body. The great festivals of the love-goddesses were the wonder of the ancient world. At Athens, Corinth, Paphos, Baalbek and a hundred other sacred shrines multitudes flocked to the festivals of the goddesses, for the worship of Love.

It is love that has inspired the greatest works of poets, painters, artists and musicians. It is to love that we owe the song of the nightingale, the painted wings of the butterfly, the gorgeous plumage of the bird of paradise and the blush and fragrance of the rose.

The worship of Love led early mankind to erect monumental temples; and the universal symbol of Love was the reproductive organ epitomized by the early Egyptians in the lotus, which as bud with its conical pointed shape stands for the male organ and as open blossom represents the female organ (*see* Temple of Dendera) and is taken from them by the rest of mankind.

therefore, derive it from √*nad* 'sound' adding the primary nominal suffix *-ri* on the pattern of *abh-ri* 'hoe', *as-ri* 'edge' and *us-ri* 'dawn'; with the sonant nasal *ṇ* changing into *a*, for which cp. *abh-ra* 'cloud' from √*nabh*; which gives us *nabh-as* 'sky' with sound as its main characteristic.

Śatapatha's mention of the moon and the sun in the order of 16-17 is significant; for it was at a comparatively early period that the phases of the moon attracted man's attention and led him to formulate the seasons and calendars—as is clear from the fact that the lunar calendars are found among savage and half civilized tribes of various grades of culture in Polynesia, Africa, and Asia; and the same were retained for a time by most ancient civilized peoples. It was somewhat later that the movements of the sun attracted man's attention; and it was only among advanced peoples that festivals connected with equinoxes and solstices arose. The more scientific calendars gradually absorbed the earlier; till, in Peru we find a well-developed solar system of festivals, where the sun is the central object of worship; equinoxes and solstices are observed with great ceremonies, and especially at the summer solstice the rising of the sun is hailed with popular rejoicing as a sign that the favour of the deity would be extended to the nation. The Egyptian Sothis period (of 1461 years), the Greek period of eight years (Octaeteris) and the Mexican period of fifty-two years were calendary attempts to harmonize the lunar and solar years.

The earliest calendars appear to have been fixed by observation of times when it was proper to gather the various sorts of food, to hunt animals, and gather grubs and plants or this or that species of fish. The year was thus divided according to the necessities of life—seasons were fixed by experience. The opening verse of the *Kumārasaṁbhava* has a significant hint at the vegetation cult. It reads :

> yaṁ sarvaśailāḥ parikalpya vatsaṁ
> merau sthite dogdhari dohadakṣe |
> bhāsvanti ratnāni mahauṣadhīś ca
> pṛthūpadiṣṭāṁ duduhur dharitrīm ||

Whom (the Himālaya) all the mountains, having fixed upon as the calf, while mount Meru, clever in milking, stood as the milker, milked from the earth (in the shape of a cow) brilliant jewels and great medical herbs, as directed by Pṛthu.

Kālidāsa describes in this verse the Himālaya as the calf for whom the mountains milked from the earth all the jewels and herbs at the behest of Pṛthu, the lord of Pṛthivī. The Himālaya is, therefore, the abode of all the good things necessary for life. As the chief of the holy places it is at once the regional and terrestrial delegate of Heaven and the emblem of the exercise of the power of earthly sovereigns. It was from the Himālaya, as such, that

Pārvatī arose and it was again on this mountain that she was married to Śiva,[1] the great fertility[2] god worshipped by India.

Frazer (*Golden Bough*) has analysed the spring and summer festivals[3] celebrated by the various peoples of the world; and he has inferred that our forefathers personified the powers of vegetation as male and female, and attempted on the principle of homoeopathic or imitative magic to quicken the growth of trees and plants by representing the marriage of the sylvan deities in the persons of a King and Queen of May, a Whitsun Bridegroom and Bride and so forth. Such representations were no mere symbolic or allegorical dramas but they were charms intended to make the woods to grow green, the fresh grass to sprout, the corn to shoot, and the flowers to blow. Frazer has detailed in this connection the sacred marriages celebrated to further the fertility of the soil; and according to him such dramatic weddings of gods and goddesses were carried out as solemn religious rites in many parts of the ancient world. Hence there is no intrinsic improbability in supposing that the Himālaya may have been the scene of an annual ceremony of the marriage of Pārvatī and Śiva; as it is celebrated on the plains even today. Obviously Pārvatī was a goddess of the woodlands like Diana, as Cores was a goddess of the corn and Bacchus a god of the vine. Like her Greek sisters Diana and Artemis, Pārvatī appears to have developed into a personification of the teeming life of nature, both vegetable and animal.

Now, on the principle that the goddess of fertility must herself be fertile, it behoved Pārvatī to have a male partner; and she found this partner in Śiva, the great god of fertility, the generative column of blood as he is worshipped in India today. The aim of the union of the *Primal Pair* would be none else than the promotion of the fruitfulness of the earth of animals and of mankind through their offspring, the *Kumāra*, 'the desired one'.

The union of Pārvatī and Śiva has a close parallel in the union of the sky-god Zeus (cp. the Greek couples: Gaia-Uranus and Rhea-Cronus) with the corn goddess Demeter yearly represented at Eleusis every September by the union of the hierophant with the priestess of Demeter, who acted the parts of god and goddess. "The torches having been extinguished, the pair descend into a murky place, while the crowd of devotees await in anxious suspense the result of the mystic union on which they believe their own salvation to depend. After a time the hierophant reappears, and in

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[1] N. Chaudhuri in *Indian Historical Quarterly*, XV (1939), 182–196, discusses Rudra-Śiva as an Agricultural Deity.

[2] The Ras Shamra tablets from the north of Canaan, discovered between 1929 and 1933, when compared with what is known of pre-Hellenic Greek religion, that of Mesopotamia and that of the ancient Indus valley, show how widespread was this fertility myth and ritual.

[3] For a similar festival, cp. the description of the Slavonic gods of joy (Yarilo and Kupala) by Larouss: *Mythology*, pp. 305–308.

a blaze of light exhibits to the devotees a reaped ear of corn, the fruit of the divine marriage. Then in a loud voice he proclaims: Queen Brimo has brought forth a sacred boy Brimos by which he means 'the mighty one has brought forth the mighty'." And so here in the marriage of Pārvatī and Śiva, the great *Kumāra* is born where, through the glamour shed round the simple story by the poetry and philosophy of the later ages, there still looms, like a distant landscape through a sunlit haze, a simple rite designed to cover the vast Himālayan region with a plenteous harvest by marrying the goddess of woodland to the god of fertility, the great Śiva.[1]

Kumārasaṁbhava, I. 57 is significant :

> tatrāgnim ādhāya samitsamiddhaṁ
> svam eva mūrtyantaram aṣṭamūrtiḥ |
> svayaṁ vidhātā tapasaḥ phalānāṁ
> kenāpi kāmena tapaś cacāra ||

It is just a brief statement; but its overtones are loud with unspoken comment. In a few words the Timeless has been conditioned here by space and time. The verse means :

He, having the eight forms, entered one of his own forms; and placing that before him, he practised penance with some purpose—he, who himself creates gifts for penance.

No higher philosophy has escaped the lips of a mortal. It demands a deeper analysis. Now, if you look carefully into the mystery of how Nature produces the multiplicity of plant-forms, you might see, in your contemplation, the vision of the basic plant-form,[2] common to all plants which are merely variants of it. It is the plant-type that shapes itself into the diverse plant-forms. And as it is in the case of plants, so it is with the other creations. Now, if you go a step further and peer behind these types—you may have the vision of the Arch-type that individuates itself into these diverse types, that permeates them, shapes itself into them—and develops thereby the phenomena of name and form. This is the real significance of Śi-va (√śī 'lie'); and this is the Absolute Idea of Hegel, and this is the Super-dense Primeval Atom of Lemaitre[3] concentrating in its lap all the materials of the universe and all of time and space—for, when it disintegrates or is launched on a career of expansion, the state of multiplicity sets in and the universe

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[1] In his *Golden Bough* (abridged ed., p. 319) Frazer mentions the *Ralī kā melā* or *Fair of Ralī*, where the Ralī is a small painted earthen image of Śiva or Pārvatī.

[2] Details—Donald Kulross Peathie : *Flowering Earth*. Cp. also Shelley's *Adonais*, XLIII :

> 'One spirit's plastic stress
> Sweeps through the dull dense world, compelling there
> All new successions to the forms they wear.'

[3] Details—A. C. B. Lovell : *The Individual and the Universe*.

becomes determinate in a microscopic sense, assuming the eight forms, i.e. eight types, through which this god Śi-va unveils the process of individuation. This Arch-type is called Ag-ni (cp. Ag-ri) by the *Śatapatha* II. 2. 3. 2. 4 which means :

'Now, once upon a time the gods deposited in Agni all forms, both domestic and wild; either because they were about to engage in a battle or from a desire of free scope, or because they thought that Agni would protect them as the best protector.

'Agni coveted them, and seizing them he entered the seasons with them. The gods betook themselves to the place where Agni was concealed. They were disheartened and said: "What is here to be done?"—what counsel is there?

'Then Tvaṣṭar beheld the consecrated fire. He established it and gained an entrance into Agni's beloved abode. Agni gave up to him both kinds of forms, domestic and wild. Hence they call them Tvaṣṭar's forms.'

The point I want to signalize becomes clear from this *Śatapatha* passage. It is that *Agni* is the Arch-type in which are deposited all the types—rural and urban. It is he who reveals them through sacrifice (= tapas), creating thereby the phenomena of name and form. *Agni* is, on this account, called *Viśvarūpa* 'omniformed'. He evolves himself into diversity by entering into the six seasons (cp. Kṛttikās). *Agni*, the Arch-type, therefore, alone is immortal. He is the *apmonia* of Heraclitus, standing for the unity of opposites, the Absolute, in which the elements, jarring upon one another in ordinary experience, fall into one harmonious whole as is clear from KS. II :

dravaḥ saṁghātakaṭhinaḥ sthūlaḥ sūkṣmo laghur guruḥ |
vyakto vyaketaraś cāsi prākāmyaṁ te vibhūtiṣu ||

This *Agni* is the source of Love, that synthesis of apparent contraries, the prime urge of glowing Energy working as *Kāla*[1] split up into six seasons. It is *Haokah* of the Sioux Indians with the two halves of his countenance displaying opposite expressions and colours, whom heat affects as cold and for whom cold serves as heat, about whom Milton, appreciating coincidence of contraries, wrote, of course, in a slightly differing context :

The parching air
Burns frore and cold performs the effect of fire.

It is this principle of basic unity of the Prime Energy that spoke through the very core of Goethe, who offered in his works illustration after illustration of the working of this principle of life.

[1] Time for Augustine is a three-fold present, the present properly so called is the only thing that really is; the past lives as a present memory, and the future as a present expectation. Henry Bergson has his own theory about Time. For the Indian point of view cp. *Vākyapadīya*.

It was this *Agni*, the unconquerable Prime Energy for the possession of which the gods and the demons vied with each other, as is said by *Śatapatha*, II. 2. 2. 8–14 which means :

'Now, the gods and the Asuras, both of them sprung from Prajāpati, were contending for superiority. They were both soulless, for they were mortal; and he who is mortal is soul-less. Among these two classes, who were mortal, Agni alone was immortal; and it was through him that they lived.

'Thereupon the gods felt inferior. They went on praising and practising penances, till they beheld the consecrated Agni.

'They said: come, let us place that immortal element in our innermost soul. When we have placed that immortal element in our innermost soul, and become immortal and unconquerable, we shall overcome our conquerable, mortal enemies.

'They said: with both of us is this Agni; let us then treat openly with the Asuras.

'They said: We shall set up or establish within ourselves the two Agnis—what will ye do with this? They replied; then we shall lay it down and say: eat grass here; eat wood here; cook pap here; cook meat here. Now, that Agni, which the Asuras thus laid down, is the same Agni wherewith men prepare food.

'But the gods established that Agni in their innermost soul; and having established that immortal element in their innermost soul, and become immortal and unconquerable, they overcame their mortal and conquerable enemies.'

Some consequences emerge at once. Of all the beings *Agni* alone is immortal—for it is he who shapes himself into these countless moulds.[1] He is unconquerable—for none escapes his sweep and none outlives the cycle of his seasons. The mortals do not realize his ceaselessness, while the gods, in their hunt for Essence, worship him as the ever-evolving Arch-type. It is the *Agni* that makes man immortal if he only appreciates the permanence of the Arch-type and reads into his web the truth :

> Reason, in itself confounded,
> Saw division grow together,
> To themselves yet either neither
> Simple were so well compounded;

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[1] So in pre-Socratic Greece Heraclitus maintained: all things are an exchange for Fire, and Fire for all things, even as wages for gold and gold for wages. According to later Pythagoreans the centre of the world is not the earth, but a central fire. So, according to Zeno, the original substance is fire, from this the other elements are in course of time separated, somewhat after the manner of Anaxagoras' theories. In the end there supervenes a large-scale bonfire, everything returns into the pristine fire and the whole process starts all over again, as in Empedocles' theory of cycles.

That it cry'd how true a twain
Seemeth this concordant one
. . . .
Single nature's double name
Neither two nor one was call'd

—Shakespeare: *The Phoenix and Turtle*[1]

These are the unmistakable strands of the high philosophy of Evolution, which Kālidāsa alone in India visualized in his *Kumārasaṁbhava*, by virtue of which this work transcends the bounds of mere literature and becomes unlimitedly philosophical in its dimensions, expanding on a supernatural scale to include the entire phenomena that invariably accompany the shift from *Being* to *Becoming*, which is the essence of the birth of *Kumāra*, 'the longingly awaited one', the noble Āyu,[2] born of Purūravas and Urvasī.

Kālidāsa has seen these truths in their face; and when he comes to handle the highest Purānic theme of Śiva, discharging his molten Essence into the Agni, its transfer from Agni into the Gaṅgā, from there into the six Kṛttikās, who pour out the holy content on the exuberant Śaravaṇa on the mountain, resulting in the birth of the longingly awaited *Kumāra*, he perceives a vision of the molten *Liṅga of Śiva*, a vision so clear and intense that he actually beholds it shimmering on the other side of the realm of darkness, crying in reverence:

sa hi devaḥ paraṁ jyotis tamaḥpāre pratiṣṭhitam |
paricchinnaprabhāvarddhir na mayā na ca viṣṇunā ||

—KS. II, 58

That high divinity is the highest Light; it resides beyond the realm of darkness. Brahmā and Viṣṇu are unable to comprehend it.

And this saying of Kālidāsa reminds me of the great Taoist sage Kwang Chang-tse, who said when he was asked about the methods of regulation of the universe: 'I will proceed with you to the Summit of the Grand Brilliance, where we come to the source of the bright and expanding element. I will enter with you the gate of the Deepest Obscurity, where we come to the source of the dark and repressing. There heaven and earth have their controllers; there the *Yin* and *Yang* (symbolized by the male and female, right and left, good and evil, light and dark, summer and winter in nature) have their Repositories.'[3] In the same work we encounter

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[1] Shakespeare appears to owe this idea to Dante who says:

The other two each shouted, looking on,
'O me, Agnello, how thou alterest!—
Lo, thou'rt already neither two nor one.'

—*Divine Comedy*, Inferno XXV, ll. 67–69.

[2] VS. V. 2; TS. 1. 3. 7. 1; 6. 3. 53; ŚB. 3. 4. 1. 22.

[3] SBE. Vol. 39, pp. 297–99.

a very eminent sage significantly called 'the man whose name is not known'. He is questioned about the way in which he manages to govern the world and he replies: 'I would simply play the part of the Maker of all things. When wearied, I would mount on the bird of light and empty air, proceed beyond the six cardinal points and wander in the region of nonentity.'[1] This creator of the Universe, when he gets wearied of his function of creating, becomes Śiva (√śī 'sleep'). He is incomprehensible—for the *Liṅga*, whose vision Kālidāsa was vouchsafed, had not yet become corporeal, not clearly defined into line and colour. This shadowy state of the molten column of light is aptly shown in the Gudimallam *Liṅga* and is graphically described by the *Vāyu-Purāṇa* in ch. 55, in the course of a conversation that took place between Brahmā and Viṣṇu. The story is told by Brahmā as:

'In the night of Brahmā, when all beings were confounded in the same silent immobility, I observed the great Nārāyaṇa, the soul of the universe with a thousand omniscient eyes, at once being and non-being, brooding over the waters without form, supported by the thousand-headed snake of the Infinite. Blinded by the glow I touched the eternal being and asked: "Who are you? Speak." Then, lifting towards me his eyes like still sleepy lotus flowers, he stood up, smiled, and said: "Welcome, my child, splendid Lord!" I was offended and replied: "How can you, a sinless god, treat me as a master treats a pupil, and call me child, I who am the cause of creation and of destruction, the creator of a thousand universes, the source of all that exists?" Viṣṇu replied: "Do you not know that I am Nārāyaṇa, creator, preserver, and destroyer of worlds, the eternal male, immortal source and centre of the universe? You yourself were born from my imperishable body."

'And we argued together sharply over the sea without form, when to our eyes there appeared a glorious shining *Liṅga*, a pillar flaming with the light of a hundred fires able to destroy the universe, without beginning, without end, incomparable, indestructible. The great Viṣṇu was disturbed by these thousands of flames as I was, and said: "We must seek the source of this fire. I will descend, and you will ascend with all your strength." Then he took the form of a wild boar, like a mountain of blue collyrium, with sharp tusks, a long snout, a deep grunt, short strong feet, vigorous, irresistible. He descended for a thousand years but could not reach the base of the *Liṅga*. Meanwhile I had changed into a swan, entirely white, with burning eyes, wide wings, and my flight was as swift as the wind and thought itself. For a thousand years I flew up trying to reach the top of the pillar, but I could not reach it. When I returned I found the great Viṣṇu had already returned, weary and troubled.

[1] SBE. Vol. 39, pp. 261, 297–99.

'Then Śiva appeared before us, and tamed by his magic we bowed before him. On all sides rose up his *Om*, eternal and clear. Viṣṇu said to him: "Our discussion has been fortunate, O god of gods, since you have appeared to put an end to it." And Śiva replied: "In truth you are the creator, the preserver and destroyer of the worlds. My child, maintain both inertia and movement in the world. For I, the supreme indivisible Lord, am three—Brahmā, Viṣṇu and Śiva; I create, I maintain, I destroy."'[1]

The vision of this Light has been the main concern of the great intellectuals of the world. Kālidāsa had this vision and he had it in its totality as is clear from KS. VII. 44 :

> ekaiva mūrtir bibhide tridhāsau
> sāmānyam eṣāṁ prathamāvaratvam |
> viṣṇor haras tasya hariḥ kadācid
> vedhās tayos tāv api dhātur ādyau ||

The fiery *Jyotirliṅga*, which is also worshipped as *Rud-ra*, *Sarva* (= śarva), *Bhava*, *Ugra*, *Paśupati*, *Aśani* (As-ani ?), *Mahādeva* and *Īśāna* is an irresistible development from Agni, which shines in serenity, in the words of *Śatapatha*; and it is his serenity and the violent sublimity combined into one that is the ideal of Kālidāsa as is clear from KS. V. 77 :

> sa bhīmarūpaḥ śiva ity udīryate |
> na santi yāthātmyavidaḥ pinākinaḥ ||

And the word *Liṅga* used by the *Vāyu-Purāṇa* denotes no more and no less than a mark, a distinguishing feature; and this should fix the meaning of the *Jyotirliṅga* as 'one whose distinguishing feature is light'; which would boil down to the famous Gītā passage :

> yad yad vibhūtimat sattvaṁ
> śrīmad ūrjitam eva vā |
> tat tad evāvagaccha tvaṁ
> mama tejo'ṁśasaṁbhavam || X. 41.

KS. VI. 26 is significant:[2]

> viditaṁ vo yathā svārthā
> na me kāścit pravṛttayaḥ |
> nanu mūrtibhir aṣṭābhir
> itthaṁbhūto'smi sūcitaḥ ||

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[1] For a similar glorification of Viṣṇu by Śiva cp. *Brahmavaivarta-Purāṇa*, Śrikṛṣṇajanmakhaṇḍa, cp. 36.

[2] Mention may be made here of Aristotle's God, an aloof and unknown entity wrapped up in its own thought. In some respects it is reminiscent of Spinoza's God, who is identical with the universe. Like Spinoza Hegel rejects any form of dualism. Following Fichte, he starts from the mental, and therefore talks in terms of the Idea.

Important consequences emerge at once.

Agni's development into the eight forms, discussed above, is an elemental theme of the Purāṇas. The *Brahmāṇḍa-Purāṇa*, ch. 10, narrates the story of *Kumāra's* weeping and asking for names; whereupon Brahmā bestows on him eight names, viz. *Rudra*, *Bhava*, *Īśīna*, *Paśupati*, *Bhīma*, *Ugra*, and *Mahādeva*, names that are slightly different from those mentioned by the *Śatapatha*, that had perhaps been forgotten in the Purānic times. On receiving the last name *Kumāra* stops weeping and requests Brahmā to create locations for these names. Brahmā then evolves out of these names :

tato visṛṣṭās tanava eṣāṁ nāmnā svayaṁbhuvā |
sūryo jalaṁ mahī vāyur vahnir ākāśam eva ca || 19 ||

dīkṣito brāhmaṇaś candra ity evaṁ te' ṣṭadhā tanūḥ |
teṣu pūjyaś ca vandyaś ca namaskāryaś ca yatnataḥ || 20 ||

This was the supreme magic, this creation of the eight forms or souls out of the eight names by Brahmā, the prime magician, whom a Selanger account,[1] strongly influenced by Neo-Platonic ideas would call the first of magicians.

The eight locations having been pointed out, the light of his eye entered the sun; the liquid of his body entered waters; the solidity of his body entered the earth, and his breath found room in Vāyu. For his sixth name, *Bhīma*, was created Ākāśa into which the void of his body entered; for his seventh name (i.e. the *Yajñeśvara*) was evolved the consecrated Brahmin, into him entered his *caitanya*; for his eighth name was fashioned the moon into which entered his mind. About his fifth form is said :

tato'bravīt punar brahmā taṁ devaṁ dhūmram īśvaram |
nāma yad vai paśupatir ity uktaṁ pañcamaṁ mayā || 45 ||

pañcamī pañcamasyaiṣā tanur nāmnāgnir astu te |
ity ukte yac charīrasthaṁ tejas tasyoṣṇasaṁjñitam |
viveśa tat tadā hy agniṁ tasmāt paśupatis tu saḥ || 46 ||

yasmād agniḥ paśuś cāsīd yasmāt pāti paśūṁś ca saḥ |
tasmāt paśupates tasya tanur agnir nirucyate || 47 ||

And thus the world is permeated by Rudra :

rudrāviṣṭaṁ sarvam idaṁ tanubhir nāmabhiś ca ha || 65 ||
ekākī yaś caraty eṣa sūryo'sau rudra ucyate || 66 ||
muktātmā saṁsthito rudraḥ pibaty ambho gabhastibhiḥ || 67 ||

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[1] The account purports: when haze was still in the womb of darkness and darkness in the womb of haze, before earth bore the name of earth or sky the name of sky, before Allah was called Allah . . . the creator of the worlds was manifested by Himself and He was the first magician (Winstedt: *Shaman, Saiva and Sufi*, p. 48).

tanur ambūdbhavā sā vai deheṣv evopacīyate |
pārthivī sā tanus tasya sādhvī dhārayate prajāḥ || 69 ||
vātātmikā tu caiśānī sā prāṇāḥ prāṇinām iha || 70 ||
tanuḥ pāśupatī tasya pācakaḥ so'gnir ucyate |
yānīha suṣirāṇi syur deheṣv antar gatāni vai || 71 ||
vāyoḥ saṁcaraṇārthāni bhīmā sā procyate tanuḥ |
tanur ugrātmikā sā tu tenogro dīkṣitaḥ smṛtaḥ || 72 ||
yat tu saṁkalpakaṁ tasya prajāsv iha samāsthitam || 73 ||
sā tanur mānasī tasya candramāḥ prāṇiṣu sthitaḥ |
mahādevo'mṛtātmā sa candramā ammayaḥ smṛtaḥ || 75 ||

This is a slightly varying account of *Kumāra's* 'eight-formedness'; and as it locates *Kumāra's* terror not in an element, but in the consecrated Brahmin, it may be later than the one found in the *Śatapatha*. Kālidāsa seems to follow the Purānic account in the opening verse of *AŚ* :

yā sṛṣṭiḥ sraṣṭur ādyā vahati vidhihutaṁ yā havir yā ca hotrī |
ye dve kālaṁ vidhattaḥ śrutiviṣayaguṇā yā sthitā vyāpya viśvam |
yām āhuḥ sarvabījaprakṛtir iti yayā prāṇinaḥ prāṇavantaḥ |
pratyakṣābhiḥ prapannas tanubhir avatu vas tābhir aṣṭābhir īśaḥ[1] ||

It is well to insist upon the *Śatapatha* passage and elaborate its implications. The eight names given to the *Kumāra* are meant to express the eight different aspects of the totality of Reality. Creation requires a shift of emphasis from *Being* to *Becoming*. The moment it takes place *bhav-a* (= becoming), i.e. the *rūp-a* (= what is seen) comes into being, demanding its necessary accompaniment *rud-ra* (the Thor = sounding), i.e. the process of naming—for which cp. ṚV. X. 71. The moment this pair of *bhava* and *rudra* begins to operate *sarva* (= all) is the result. *Sarva* is called *śar-va* (= scattered √*śṛ* 'scatter' cp. *śara* 'arrow', *śara-bha* = Śiva) in Bengal, which significantly means 'that which is split up into diversity', i.e. the creation (Agni) blundering forward into diversity. The Arch-type having been scattered, as it were, into variety, Agni assumes the form of *Paśupati*, 'the lord of the *paśus*' (= animals, i.e. the *caitanya* cast into gross moulds); and so he is described by Kālidāsa in his dalliances with Pārvatī, the embodiment of sex in a male, that has the rhythm of the seasons and the years, the crisis of the winter solstice and the passion of Easter; a man of flesh, a real man really living in the body and knowing the world through his instincts and intuitions—he in his procreative blood and not in his mere mind and spirit. Agni, as such, perforce becomes *ug-ra* (= strong √*vaj*

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[1] This sacrificial fire form of Śiva is known as Yajñeśvara, and Chittamma, who wrote powerful verse in praise of Śiva, was an ardent worshipper of this form of Śiva.

'be strong') both mentally and physically, no longer wound round with the winding-sheet of abstraction. While functioning as *ug-ra* 'strong' he naturally becomes *aś-ani* 'one that attains anything, anywhere, at any time (√*aś* 'attain') or better *as-ani* (√*as* 'throw') 'that which is hurled'—the terrible thunderstone, the *Ad-ri*, which we have discussed before. God of light and sport (√*div* 'shine', √*dīv* 'play') he is *Mahādeva*, the moon reigning over the starry night, when the God Śiva dances, dallies and roves among his Gaṇas, who are none else than his own *Kalās*. Manifesting himself through these forms he is called *Īśāna* 'the ruling one' (√*īś* 'rule'), the Āditya, the Egyptian Ra, the product of Aditi (cp. *AŚ*. VII. 27: prāhur dvādaśadhā sthitasya, etc.), the ancestral cathedral of energy in the cold black void of the universe, who may be compared with Mehurt, the ancient Egyptian cosmic goddess, giving birth to the sun, that celestial candle which is a million times bigger than the house where it hangs as a pendant of God. And thus the one *Kumāra* becomes *Bhav-a*, *Rud-ra*, *Sar-va*, *Paśu-pati*, *Ug-ra*, *Aś-ani* (*as-ani ?*), *Mahādeva*, and *Īśāna*, as he functions in his individuations to become ultimately again Śi-va 'the sleeping one' (√*śī* 'sleep'), the mystic god in perfect poise; and Śaṁkara, 'the wealful one', after passing through the stage of Hara 'the destroyer' or 'one who withdraws the universe into himself'.

Śatapatha's preference for *sarva* to *śar-va* along with its remark on *ś* in the latter offers a linguistic observation, unique in Indian literature—for *Sar-va* was the genuine name of the deity occurring as *saurva* in Avesta, which is to be read as *sarva*. The correspondence fixes *sarva* as the old Indo-Iranian name common already in the period, when the Iranian and Indian tribes lived together in their original home somewhere between the Caspian and Arabian seas. Now there was a god of cattle *Velesb* by name with the old Russians, which occurs as Velsb in the Old Slavonic, which, with a distant metathesis of sounds *v* and *s*, represents *Selvb, which would agree with the Avestan *saurva*, and the Vedic *sarva*. This would give us the Indo-European form *kelvos, that may have existed if not throughout the whole Indo-European territory, at least in that territory where the ancestors of the Slavs and Indo-Iranians lived together. And this is exactly what is signified by the *Śatapatha's* reference to *sarva* and *śarva* as two names of the god Rud-ra.

It is an enigma, then, this birth of *Kumāra*, the Shinmen of the Chinese, developing into Rud-ra, Bhav-a and so forth—for it clearly amounts to saying that the son *Kumāra* is the father of his father[1] (= Rud-ra; cp. AV. XIX. 53. 4: pitā́ sánn abhavat

[1] Details—Macdonell: *Vedic Mythology*, p. 12.

putrá eṣām, together with RV. II. 33. 12, 159. 3; 10. 543); but it is meant to remain an enigma, a learned ignorance, an intricacy or magnificence beyond comprehension; for which cp. *KS.* VI. 62:

> sākṣād dṛṣṭo'si na punar vidmas tvāṁ vayam añjasā |
> prasīda kathayātmānaṁ na dhiyāṁ pathi vartase ||

The Archangel Raphael[1] tells Adam in a slightly different context:

> From Man or Angel the great Architect
> Did wisely to conceal, and not divulge
> His secrets to be scanned by them who ought
> Rather admire . . .

Our thoughts can never reach this Mystery; but there is a vision and into that vision the ancient seer cries out in the *Book of Job*:

> I have uttered that I understand not;
> Things too wonderful for me, which I know not:
> I have heard of thee by the hearing of the ear;
> But now mine eye seeth thee.

And so it was about the Illumination of Philo, the Abyss of Eckhart, the vision of Böhme, the monstrous Heaven itself that was revealed to Swedenborg's blinded eyes. And so it is that although *Kumāra* is beyond human comprehension, yet, being 'the longingly awaited one', he is worthy of love and adoration. And it is in this astonished awareness of informing Mystery that Kālidāsa has sung his glories in his *Kumārasaṁbhava*, tracing his birth from Śiva, the mystic *Om*, which is symbolic of the triad (Brahmā, Viṣṇu, Maheśa: √*av* 'protect') through *Umā*, the feminine form of *Om*, both in derivation and content, the Babylonian-Assyrian *Ishtar* meaning 'Mistress, Lady' although our own poet explains the word *u-mā* as 'no penance', which may be no more than a popular etymology—for the obscure word *umā* sounds like Chinese designation *hu-ma*, interpreted as the Iranian (hu) *hemp* (ma), meaning 'flax',[2] and appearing in the pair *ksuma*: *uma*; and may be that at some pre-historic time before Pāṇini, to whom the word is known in V. 2. 4, the Chinese name travelled into India; and on account of the beautiful blue colour of the *huma* (*uma*) flower it was applied to Pārvatī who is called *Śyāmā* (= personified wine creeper in 'Śyāmādevīpūjā': *Nīlamata*, 797–801), for which cp.

[1] Quoted by A. C. B. Lovell in *The Individual and the Universe*, p. 18.
[2] *Levi Pre-Aryan and Pre-Dravidian in India*: Bagchi, p. 99.

the Niśā episode dealt with before.[1] *Mahāvyutpatti* (1522): *rupāṇī-nīlāni . . . tad yathā umākapuṣpam* typifies the winning blue colour of the umāka (= Skt. *umā*) flower, later called *atasī* and heightens the possibility of the transfer of the word *umā* from this flower to Pārvatī; and once it got sanctified through its association with Pārvatī, there arose a taboo forbidding its use in the sense of the plant. It is some such obscurity of the origin of the word that is reflected in Kālidāsa's attempt at the derivation of this word still leaving a large area for research. But the mother *Umā* is there in all her elfin glory and has been later on adopted even by the Buddhists in the compound *Umeśvara*, designating the future Buddha in *Kāraṇḍavyūha*, 90. 20.

And this intimacy between *Om* and *Umā* reminds me of the saying of Jalāluddīn Rūmi, who observes (290) that 'the sky keeps revolving about the earth just as men go about their occupations for the sake of their wives. Now, this earth acts like a wife and exerts itself to bear children and to nurse them. Consequently, oh wise man, you must consider the sky and the earth as intelligent beings. If these two lovers do not enjoy each other, why do they stick to each other like man and wife'. This is a wise saying and it is almost a rendering of the view of the Taoist philosophers, who regarded heaven and earth as the principles of *Yin* and *Yang*. Thus Chang Heng states: heaven has its substance in *Yang*; therefore it is round and thereby moves. Earth has its substance in *Yin*; therefore it is flat and thereby motionless. The moved one pours out and fecundates; the unmoved contracts and breeds.[2] According to the Taoists all things are produced by the *Yin* and the *Yang*, reflecting light on each other, covering each other, and regulating each other.[3] They are, in fact, the two-fold states of the Primary Ether.[4] The resemblance between the myths of Heaven-Earth, of Śiva-Śivā, and of *Yang* and *Yin* needs no comment.

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[1] Cp. 'Irāmañjarīpūjā' in *Nīlamata*, 668-9:

> irā nāmāpsarāḥ pūrvaṁ śaptā śakreṇa kāsyapa |
> viśvāvasoḥ saṁprayuktā suropasthānavarjitā
> sthāvaratvam anuprāptā himavaty acalottame ||

Cp. Umā = Irā both born on the Himālaya and worshipped there.

[2] A. Forke: *World Conception of the Chinese*, pp. 176-177; for greater detail—T. C. Longworth: *Worship of Love*.

[3] SBE. Vol. 40, p. 128.

[4] *Ibid.*, p. 47.

CHAPTER III

The Poetic Philosophy of Kālidāsa

This poet, avowing himself to be 'the slave of Kālī', was a man of divine intuition. To him capital truths came like free children of God, shouting to him—'here we are, behold and use us'. It was through a compelling vision that he saw the restless surge and sweep of the vast forces, the rise and fall of elemental beings, birth and death, bloom and decay—the timeless succession of seasons, and the result of this succession, the living cloak of God, which we call the phenomenal world. Kālidāsa saw it, seized it tightly, and gave tongue to the prime quiver of the forward urge toward individuation, resulting in the birth of *Kumāra* from Śaṁbhu, the Being, who is wealful, while he 'exists and functions'.

Poets and philosophers have approached these secrets with awe; they have variously tried to solve them; but they have all turned sceptic, concurring in notes singing the futility of creation and of the utter insignificance of man. Kālidāsa stands out as an exception, since he alone visualized the ceaseless march of *élan vital*; he alone saw the perpetual conflict of *Being-Becoming*, tracing its successive stages in his *Ṛtusaṁhāra* and investing it with its crowning purpose in his *Kumārasaṁbhava*.

And yet it would be unwise to think that Kālidāsa was a systematic philosopher; or that he even made a systematic study of the systems of philosophy. Far from it. His was indeed the universal mind, reflecting in it the countless hues of the multi-coloured dome of existence; and as these colours came to him so he gave them tongue. He picked out ideas from here and there; he gathered grains of truth from diverse fields; and he took them and worked them into the glorious weave of his own emotions and feelings that served as pillars to the everlasting edifice of his enchanting poem.

Polytheism[1] shaded into monotheism as early as the times of the *Ṛgveda*—a collection of poetic prayers addressed to various gods, merging ultimately into one universal god. Slowly man began to identify God with nature arriving, by degrees, at the point where nothing remained but God as real and the phenomenal

[1] According to A. Comte, within each of the three phases of development there is a gradual unifying tendency that moves itself through three stages. Thus, in the theological stage we start with animism, which attributes divine status to all the objects discerned by primitive man. From this we move on to polytheism and monotheism. The tendency is always towards greater unification. In science, this means that we strive to subsume a variety of phenomena under some single head, and in society the goal is always from the individual towards humanity as a whole.

world was explained as a shadow of His, unreal, no more than a dream or reflection of 'cit' that knows, while it exists.

Abstract deities like *Śrad-dhā*, enjoying corporeal properties, had arisen as early as the times of the *Ṛgveda*; what is remarkable in later times is the wholesale shift from abstraction to corporeity and the birth of gods such as *Dharma*, *Ruci*, *Ākūti* and *Yajña*, culminating in the Purāṇas, that trace the birth, marriage, and progeny of *Dharma*, *Adharma*, and other abstractions in details, no less colourful than those of the actual kings and queens.

All this came to Kālidāsa as traditional heritage; and he handled it as a consummate master, weaving new fantasies on the ancient loom of myth, and thoroughly humanizing the abstract beings and making them behave like good human beings in moods and tones as colourful as our own. And while on the one hand he magnified abstractions into concrete corporeity, he reduced, on the other, the Himālaya, Menā, Gaṅgā, and a host of their relatives to precise manhood, investing them with the warmest of flesh and blood and making them act like sagacious human beings. True, it is symbolic; but it is much more than symbolic for Kālidāsa, who could actually invoke the deeper current of life pervading creation—animate and inanimate—a limitless ocean of consciousness, with its vast surface congealed into countless lumps of ice—all one in Essence, but all different in their individuation. He had a standing vision of the deeper truths of life and it is due to that, to a great extent, that he actually sees the Himālaya marrying Menā and begetting Pārvatī in her; and when the time comes, duly planning and arranging her marriage with Śiva, the great Fire-god, surging in the heart of atom and blazing over the top of the mount himself. It is all natural—not a make-belief, there is no feeling of strangeness about it; it is as if it were our own love-affair. Such is the magic of this poet, who had fully grasped the winks of Eternity; had visualized the Arch-type blundering into countless types; the Primal Fire bursting into the cycle of six seasons, and had actually felt the remorseless beat of *Kāla* in his supreme glory of motion for ever and ever. And while Kālidāsa's biological or organic approach to life may have its own pitfalls, as it certainly has, it will ever remain one of the basic approaches and will never be altogether eliminated. That is to say, we cannot conceive of a development in civilization which will put man at such a remove from growing things that he will be able to disclaim his connection with them and shape his thoughts accordingly. To the end of time he will observe the changing seasons, the budding of plants, the coming of his blood, and the thoughts germinating in his mind, and recognize here an affinity, or a brotherhood of forces, which he will be prompted to enjoy and to investigate and from which he will strive to extract what insight and wisdom he can. So long as he does it, he will be drawn to Kālidāsa and will be able to read his *Kumārasambhava* with immense profit. No other

Indian poet, ancient or modern, has as much to offer to those who come to him in this spirit; and while there may be none in the East of his divine wisdom and insight the only counterpart of his in the West is Goethe, who has, in his works, intuitively[1] evolved a continuity of types,[2] and has referred in clear terms to the shift of emphasis from *Being* to *Becoming* as the essence of life.

And having visualized the development of *Agni* in the form of the six seasons, and having appreciated the cause of the wheeling of the year, of the movement of the Sun through solstice and equinox, of the coming of the seasons, and of the going of the seasons, the supreme feeler of the rhythm of Time comes to trace *Agni's* subtle working in the man and in the woman; and he takes up for that purpose the elemental theme of love; i.e. that moving grace of the universe, the supreme gravitation of spirit towards spirit and of body towards body in the joy of creation. True, our love is manifold. There is the love between man and woman, sacred and profane. There is the brotherly love, 'thou shalt love thy neighbour as thyself'; and there is the love of God; but love is always joining together; and it is only in the conjunction of man and woman that love keeps a duality of meaning. Sacred love and profane love, the two are opposed, but they are both love. And this love between man and woman is the greatest and most complete passion;[3] because it is dual; and because it is of two opposing kinds—the love between man and woman is the most perfect heart-beat of life, the most ecstatic pang out of which the birth of a child or of a star proceeds.

And it is for this reason that Kālidāsa has traced, step by step, the unfoldment of Pārvatī's love for Śiva, the supreme male creator; and after delineating their gem-like singleness in perfection, he has joined them in the bond of marriage—the best gift which earth offers to mankind in the democracy of blood—and this he has described in detail with a purpose.

The great Hindu Dharma created marriage by making it a sacrament,[4] a sacrament of man and woman united in the sex

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[1] Goethe maintained that the experimental approach would not reveal the secrets of nature.

[2] Compare with this the theory of 'ideas' (=pictures or patterns) advanced by Socrates.

[3] Cp. 'Therefore shall a man leave his father and his mother, and shall cleave unto his wife' (*Gen.* 2 : 24).

[4] Bernard Shaw, however, presents in his work *Getting Married* the opposite view where he maintains that marriage is not a sacrament, but it is an arrangement for the comfortable increase of mankind; and no thinking man or woman supposes that it will not, as it had been in the past, be subject to changes and diversions which may be drastic. Shaw is not religiously opposed to polygamy. The reason is obvious. The question, as it presents itself in practice to a woman, is whether it is better to have, say, a whole share in a tenth-rate man or a tenth share in a first-rate man. Some such are the views expressed by Montaigne in his *Essays*, Bk. III, ch. 5.

communion never to be separated, not even after death; for Pārvatī is the eternal wife of Śiva—in her previous birth as Satī and in the present one as Pārvatī—marriage that makes one complete body out of two incomplete ones (cp. RV. I. 164. 16), and provides for the complex development of the man's soul and the woman's soul in unison throughout life; marriage sacred and inviolable, the great way of earthly fulfilment for man and woman, in unison, under the spiritual rule of the sacred Dharma.

This marriage of Pārvatī and Śiva, this union of the Japanese *Izanagi* and *Izanami*, Kālidāsa narrates in detail; and he narrates it to emphasize that such a bond is supremely urgent for a man's and for a woman's highest fulfilment[1]; and in cantos 8-9 he sketches with exquisite subtleness the love-sports of the Primal Pair that renew them as man and woman, each day with the infinite delight of life and with the unending evernewness of life; and so these two, as man and woman, are basically new to one another throughout life in the rhythm of marriage that matches the rhythm of the year revealing itself through seasons.

Such a marriage is the clue to the continuity of life; 'but there can be no marriage apart from the wheeling sun and the nodding earth, from the straying of the planets and the magnificence of the fixed stars'. Is not a man different at dawn from what he is at sunset? And a woman too? And does not the changing harmony and discord of their variation make the sweet music of life, that is heard in solitude, in the communion of the two minds, and of the two bodies fused into one? And just as *the Agni* differs in his forms from season to season, so also a man differs at thirty, at forty, at sixty, at seventy; and the woman at his side is also different. 'But is there not some strange conjunction in their differences? Is there not, throughout it all, some unseen harmony, completion, fruition like some soundless symphony which moves with a rhythm from year to year, from phase to phase, so different, and yet one symphony, made out of the wordless singing of two strange and incompatible lives, a man's and a woman's?'

And here comes the pet objection from the moralists to Kālidāsa's descriptions of the sensuous intensity of Śiva and Pārvatī. The answer is simple.[2] It is : marriage is no marriage that is not based on the intimate emotional experience of sexual sharing—for marriage devoid of such sharing is always vulnerable from within and to attack from without. Marriage is no marriage that is not a correspondence of the blood, of the muscles, of the innermost fibres, and of the souls of the man and of the woman. Kālidāsa has described this correspondence of the blood and of the soul of the

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[1] A vow of celibacy, and its final nullification for self-completion, is the central feature of the plot of the most celebrated of Italian prose romances, Manzoni's *I promessi Sposi* (the *Betrothed*).

[2] Cp. S. M. Butcher: *Aristotle's Theory of Poetry and Fine Art*, specially his Chapter on Art and Morality with illuminating references in footnotes.

pair in terms that are peculiarly subtle and evocative, but seldom obscene, or pornographic, for they never reek of concupiscence of flesh. There is nothing sneakish or sly about these descriptions. They are vibrant and conducive to the vigour of mind and warmth of the body; and the supreme achievement of the mystic union of Śiva and Pārvatī lies in the birth of *Kumāra* 'the desired one', the crowning gift of union for joy of creation. And thus Kālidāsa, the poet of the rhythm of 'Time', simultaneously traces in his *Kumārasaṁbhava* the subtle forward march of *Vah-ni* (= carrier of creation), the Fire, which is synonymous with *Tejas*, fiery energy, solar heat, kingly splendour, the threatening fervour of the ascetic, the explosive heat of the warm-blooded organism, and the life-force condensed in the male seed.

Kumārasaṁbhava is, thus, the philosophy of the life-principle cast in a poetic form, the work of a man, who was the supreme master of trivium and the quadrivium, of history, mythology, philosophy, science, and national literature, a vast encyclopaedia. In this work the poet has recorded the results of his whole long life of observation; and this reflective and critical wisdom has made this work the most perfect flower of its age and gave it its great significance—for it is crammed with wisdom, with intimate knowledge of the world and of the laws of creation and existence. The old Eternal Genius, who constructed the world, has confided himself more to this poet than to any other muse.

CHAPTER IV

The Vision of Kālidāsa

And this priest of synthesis! When one comes to handle his *Kumārasambhava*, there rises before one's mind the mythical visions of all the Indian gods and goddesses bouncing forward for creation; and this reminds him how closely all the divine powers are bound together in this one single human spirit—for Kālidāsa, indeed, is the purest and most perfect image of the ancient India, an Indian poet, who is at the same time an Indian saint, only without the frenzied twists of their fevered brains. The unity of antiquity and Hinduism, of soul and body, of the religions of this world and of the next; of all that had been distributed in the course of centuries is restored in him and this urge for restoration shines at its best in his *Kumārasambhava*, which has an intensity, and a magic that is eerie in its implications of strange powers impending vast revelations. For it is in the *Kumārasambhava*, as in no other work, that Kālidāsa's idea of the ideal literature stands revealed, the very fruition of his whole being stands abrink in it, this poetical work that describes the creation of *Kumāra* 'the desired one' out of the rolling stream of Time, that is Śiva, the *Mahākāla*, in unison with Pārvatī, the eternal Sylvan Goddess; for, although Kālidāsa by now had himself travelled far beyond the wild surging, and seeking and wanderings of youth, he was now surrounded not by the serene and calm light of the old age, but by the fires of his youth, which were fast catching the Indian world of tumult and setting it ablaze to burn up the foreign hordes of the Huns, that were rolling over this aged world. It was, in a way, to repel these that he undertook this great poetical creative work with his whole consciousness working together in unison and oneness: instinct, intuition, mind, intellect—all fused into one complete consciousness, and grasping what we may call the complete truth, a complete vision, a complete revelation in sound built of music,

> 'And so not built at all,
> And therefore built forever.'

Tradition has been tragically unkind in not leaving even a single clue to the person, whom Kālidāsa loved and at whose breast he poured his whole flowered being in the form of his love-laden poems—for, indeed, Kālidāsa was primarily a poet of love; and maybe that everything revealed to him in the glow of his poetic imagination was revealed to him in and through his love for that person; maybe it was some *Śakuntalā*, a *Mālavikā* or an *Umā*, who wounded his heart and wounded it so deeply and permanently

that this trauma, penetrating to the very centre of his spirit, made of his relation with her the unshakable personal truth on which his poetic intuition flowered forth, the nest of his creative emotion, the basic belief through which all realities of the visible and invisible world powerfully awakened his creative subjectivity, bursting forth into songs, the kind of which the world has seldom heard.

Symbolically transmuted as his beloved may be she is never a mere symbol or an allegory for him; she is both herself and what she signifies. Kālidāsa's blessed naïveté is so profound that he actually believes in that one and multiple identity. Without this central belief all his muse would have forsaken him. For, indeed, it was in search of that 'flower in flight' that he took the great journey from the extreme south to the farthest peak of the Himālaya in the north, shedding pearls of sorrow as he went, and parting a sigh of anguish on every tree-top, as he flew, on wings of the divine Muse, cooing and singing in the liquid notes of his *Meghadūta*. Surely, it was to drink her sweet vision that he passed through the Love-dale of *Mālavikāgnimitra*, *Vikramorvaśīya* and *Abhijñāna Śākuntala*, ridding himself of the dross as he went; and finally came to his crowning achievement in the vision of *Kumāra* in a manner all his own, and at a plane seldom reached by mortal muse. Turn to any line of this poet, her figure heaves forth perforce before you, alone in her pristine purity, beautiful, sublime, an acme of refinement sitting forever with Ruth and Beatrice in the tresses of the snow-white Rose of Paradise.

No clue whatever has been afforded to us of that blessed person; but she reigns supreme in the visible regions of his soul, and is reflected in all his fibres like a reflection on moving clouds of the sun fallen behind horizon. A shaft of love pierced Dante at the sight of Beatrice—a sparkling girleen of nine, in a church at nine in the morning; it wounded his whole being so deeply that its totality cried aloud in the form of *Divine Comedy*. It may not be unwise to assume that in Kālidāsa something similar came about; a prime wound of nascent sensibility; and in proportion as the poetic experience developed, a more and more profound discovery by poetic intuition, an amazement before the face of love unveiling its miraculous complexities; and then, across all the weaknesses and failings of a human life, a pure abiding feeling of spiritual fidelity, an unbroken process of deeper knowing and purifying of love. It is this that Pārvatī means when she cries:

mamātra bhāvaikarasaṁ manaḥ sthitam | KS. V. 82.

The *Kumārasaṁbhava* is, indeed, a song to a woman who was loved, as no other woman ever was or will be; and a song to the purification of love in the heart of the poet. It is a sustained avowal, veiled under infinitely variegated external forms, of the subjectivity of the poet wounded by his beloved, and through this wound awakened to its own. Nay more. It is this tapering love,

this primal passion for the beloved, igniting the deepest cells of his body, that has found expression in the cantos 8-9 of the *Kumārasaṁbhava*. Critics have called these carnal, nay obscene, and have, on that account, set them down as spurious, unworthy of the supreme artist. But they have missed the core of the work, since they have overlooked the elemental nature of the actors participating in the unfoldment of the drama of 'Being-Becoming'; the primeval forces struggling to march forward in their joy of creation. It is their love, it is their headlong rush for union which the poet has described in these cantos, where the classical serenity and decorum of his idiom has been overwhelmed by a naked sensuality, a brutality of expression and a tremendous zestful vitality which rises to a Dionysian[1] frenzy, without becoming ugly or uncontrolled. All this is not carnal; for Kālidāsa, the supreme artist, never idealized carnal love, whose tricks he well understood; for he is well-nigh frightened, when at the sudden appearance of Pārvatī in the forest hermitage, even before knowing who she was, Śiva is a-fire with the glow of love, seeping through the fabulous beauty that streamed from her; and it was only after a mortal blow hurled at the Kāma that he could regain control over his impulse. But Kālidāsa knows this too that the lowest forms of love bear the seal of a higher origin and that purified human love can be redeemed by divine love and subserve it. And while his love for his creator—whose personality was beyond comprehension —transfigures the person he adored, his love for this person is the medium through which divinity penetrates the creative centre of his divine poetry. The bulk of his works was written to bear testimony to the justification of love in the heart of a man crying for union with his sweetheart and through her with his Saviour.

And although a poet may, on growing older, disavow his youthful allegiances and turn his back upon them, yet he can never wholly cast aside his sensual endowment. To cite only a few examples: Milton's exuberant delight in the world's richness and fullness, nurtured by his Mediterranean travels, burned in his veins long after the Puritan ethos had come to dominate his mind. Donne renounced his pagan sensualities for the service of God, but the ardour, the leaping paradoxes, the emotional complexities of his profane verse could not but inform the divine poems of his later years, and Hopkins, who curbed the flesh for Christ's sake,

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[1] J. W. Krutch, writing of the Nietzschean distinction between Dionysian and Apollonian, says that Apollonian represents aspirations in the direction of rationality, harmony, peace, contentment and quiet happiness. Apollonian is co-operative, uncompetitive, serene. In a word, it holds that harmony should and can rule both in society and within the individual. But in man, and, therefore, in nearly every society, there is also a Dionysian or drunken element. It promotes not only contest, rivalry, and strife, but also the intoxication of heroism, the ecstasy, of pain and of self-destruction.

Quoted by K. M. Sagar in *Twentieth Century*, Aug., 1960, p. 148.

displays a naked, agonizing sensuality in the stabbing images of his religious poetry.

And yet this poet, the nightingale of the *Jennet en Na'im*, endowed as he was with that exquisitely orchestrated sensibility, in which the deep symphony of unconscious powers vibrated, was by nature gifted with an innate religious disposition, singing at length the glories of God and singing them in notes that are a wonder of creation; this man who was deeply moved at the sight of the lilies of the field, the blue sky, a little bird cooing and flying alone, this lover who wept over Kāma struck down by Hara, in wails never heard before or since, surely he was primarily a creature of feeling and appetite. For all his life he lived like Rousseau, the saint of Nature, on the crest of feelings and sensations, believing that life is simply a *mauvais quart d' heure*, made up of exquisite moments, seeking the pearl of his soul into a cup of wine, into the dimpled flesh of women, as is clear from his works that are soaked in the wine of maddening love, dripping in each line with the mead that flows from appetite widely gratified; for such, indeed, is the implication of his :

> sarvaṁ tat kila matparāyaṇam aho
> kāmī svatāṁ paśyati || AS. II. 2
>
> na kāmavṛttir vacanīyam īkṣate || KS. V. 82.

It can well compare with André Gide's[1] sweet lines :

> 'Satisfactions, I see you;
> You are beautiful as summer's laughter.
> I know that not one of my desires
> But has its own answer ready.'

Such was Kālidāsa, the poet, who could resist no allurement; to whom love was all-in-all; who could live only when he was in the arms of his beloved—his body being dissolved in waves of ambrosia of life-in-death; this man a glorious phantom of goodness and wisdom, with his will-power on the wane, his artistic gifts more enchanting than ever, a case of pure surrender to the flow of dream-waters, an asthenic soul, totally and supremely swept by love. No poet has ever realized to the same degree and so exquisitely the kind of goodness of which human nature is capable, when it overflows in sheer spontaneous feeling, mixed with grace, in isolation from the order of reason.

Time may have come in his life when he realized the cleavage within his soul, pouring forth ever in creation, erotic in essence but pious in texture; and maybe in that compelling moment of inward penitent surge, he came face to face with the glorious vision

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[1] *Fruites of the Earth*: quoted by Elizabeth Jennings in *Twentieth Century*, Feb., 1960, p. 148.

of the 'Mystical Rose', and fixed his eyes on his 'Redeemer', the *Kumāra*, to turn him not again; and he held him securely in his Muse, and invested him with all the enchanting detail that were current regarding the *Kumāra* of traditional lore.

If it was so, it was to the great good fortune of mankind, the revival of this cult of the ever-young *Kumāra*, this Avestan sraosha of perennial youth, this dawning of the god of beauty in violent wealful action, at a time when this country was being overrun by the Hūṇas (*Hurnus, cp. Hor of Tibet), and the soul of the Indian nation was crying aloud for her Saviour. It fell to Kālidāsa alone to grasp the poignant urgency of that cry, give it a form of the highest design, and offer it to the emperor Candragupta Vikramāditya, his royal benefactor, on the auspicious occasion of his marriage (as is the custom in Bengal even today to offer this book to the couple on the auspicious occasion of their marriage), praying for and foretelling the birth of a son to him, to be named Kumāra(-gupta) 'the longingly awaited one':

> 'Able to save and deliver the world of men
> From the deep sea of misery and grief,'

who, when he came of age, valiantly fought and repelled the ferocious hordes of Huns.

It is this peculiar blend of fact and fiction, of history and poetic fancy that has lent to this poem its firm outline and a solid base and has enabled it to weather century upon century, creating ever afresh the universal expectation through all the spiritual worlds of the gods and among the holy sages of the coming of the great *Kumāra*, who should 'grip the hair of the fell Horus that pierces the world through', and relieve them from the deadly 'Tree of guilt' fructifying in the form of Tāraka, Mahiṣa, Śumbha, Niśumbha, Hiraṇya Kaśipu, Rāvaṇa and Duryodhana; and depicting a like feeling of unrest and longing that animated the whole Gangetic country, when it was overrun by the Hūṇas, praying for the rise of their Saviour that came to them in the form of the virile Kumāra (-gupta); and lastly giving form to the passionate outcry of the poet for his own Saviour, when he, in his old age, lay tossing over the sea of physical and metaphysical torments and doubts and theories, seeking refuge in an all-powerful Providence that was *Kumāra*, the God of Beauty (√*kam*) and Bliss. For his was indeed the moment in Indian history, at which a poet of genius —for whom the proper function of society is to act as the seedbed for the few great who achieve the aristocratic ideal—would turn the legendary *Kumāra*-war into an historical war to win back India from the Hūṇas, organizing afresh the traditional material with a ready appeal to a generation to whom the good Indian elements were duly repeatedly stressed, as is clear from the opening verse of the *Kumārasaṁbhava*. It is thus a matter of grafting the legendary ever-young *Kumāra* on the historical Kumāra(-gupta) in order

to turn him into an invincible national hero—and all this our national poet did with the same divine skill that was once exercised by Homer for Greece.[1]

And thus it is that the poem *Kumārasaṁbhava* is the highest and the most synthetic poem of Indian literature, the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life.

It is a poem depicting the *Being* blundering forward into *Becoming*; the genesis, evolution, and natural force flung into its timeless forward march; it sings the ever-new marriage of the Father Heaven and the Mother Earth in the form of Śiva and Pārvatī; it hymns the rise of the poet's Saviour *Kumāra* from Hara; and lastly it is the expression of the heart and feelings of the poet and through him of the nation as a whole to the emperor Candragupta Vikramāditya on the occasion of his marriage suggesting to him to so act in his married life as to give to the afflicted nation their Saviour and thereby bring about the lasting weal of the nation.

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[1] Details : T. B. L. Webster, *From Mycenae to Homer* ; for heroic poetry and history in general cp. Bowra, *Heroic Poetry*, ch. XIV, where he institutes a comparative study of world literature from this point of view.

CHAPTER V

The Unique Significance of the *Kumārasaṁbhava*

Kumārasaṁbhava stands quite apart in Indian literature. World poetry is soaked in love of man for woman. Sanskrit poets depict man as slave of woman. Kālidāsa, that mouthpiece of the concentrated race-experience, too, finds all the sensuous elements of nature richly concentrated in a woman's flesh. Her sight, her smell, and her touch arouse his sensual flame. The sudden revelation of her breast or ankle in a shower of rain, or the brief glimpse of her shapely legs through the rustle of her silken wear communicate to him a sort of delirium of the flesh. His over luscious imagery, his mawkish self-indulgence, and his cloyish sweetness all spring from his love of woman. His lyric *Meghadūta* is an echo of his dark sensuality that proved such fertile soil for the flowering of his genius; the glowing sensuality, that tore from his heart the cry of the Yakṣa, made poignant by his memory of the rapture he used to derive from the limbs of his Yakṣiṇī. This yearning after woman, this delight in the multifarious pleasures of the world, all brewed into love, has intensely vivified the six seasons he has described in his *Ṛtusaṁhāra*, that offers a clear hint that its author had always and everywhere the great pleasure of making so many women so very happy. Obsessed by the magic of loving he felt hungry for triumph among the world's flowers. The old Adam speaks aloud through him when he gives tongue to the love-laden souls of Duṣyanta, Vikrama and Agnimitra in his *Śākuntala*, *Vikramorvaśīya* and *Mālavikāgnimitra*, each hero drinking deep from the fount of sensuous pleasure. For him woman represented the one object of the gracious shapes of Art, of the dreamy shadows of Song. It was so with Bhavabhūti and other Indian poets, this longing of the male for female, this yearning of Puruṣa after Prakṛti. Up to this point Kālidāsa was a man; and he desired neither to be nor seem anything else.

But, here, in the *Kumārasaṁbhava* his tone and temper basically change; and he who bears within himself the dreams and ideas and feelings of myriad generations and to whom no poem of thought is alien and no emotional impulse obscure, now rises to the higher plane of philosophy; for, in this poem, as in the *Book of Genesis*, it is Eve, instigated by the serpent (Nārada), who tempts Adam to enjoy her body, beseeching him :

'Thine arms I ask—a mother for her son.'—(Virgil)

She unfolds her charms to tempt the male, who stands engrossed in his thought-content, because—

'To him it is sweeter far to live with neck unyoked.'

In the *Kumārasaṁbhava* it is the woman who assumes the role of the hunter, using male as her game. Here it is Pārvatī, impelled by an irresistible impulse to perpetuate the species, who marks down her male by a variety of seductive arts, ultimately alluring him to bed—

'To eagerly absorb
Her fill of love, and deeply entertain.'—(Virgil)

So that he may fertilize her—for that indeed is the sole purpose of Śiva from Pārvatī's point of view.

It is the old story of Yama and Yamī so powerfully told by the RV. X. 10, where Yamī begs Yama to deposit into her the manly seed of life. Her reasoning is superb there. It is her burning desire to procreate—she cannot live without it. She begs:

ó' cit sákhāyaṁ sakhyā́ vavṛtyāṁ
tiráḥ purū́ cid arṇaváṁ jaganvā́n |
pitúr nápātam ā́ dadhīta vedhā́
ádhi kṣámi pratarám dī́dhyānaḥ || X. 10. 1. ||

....

Yama dissuades her from union on which she reassures him:

uśánti ghā te amṛ́tāsa etád
ékasya cit tyajásaṁ mártyasya |
ní te máno mánasi dhāyy asmé
jányuḥ pátis tanvàm ā́ viviśyāḥ || 3 ||

What a powerful craving for procreation! And how forcefully delivered!

yamásya mā yamyàṁ kā́ma ā́gant
sámāne yónau sahaśéyyāya |
jāyéva pátye tanvàṁ riricyāṁ
ví cid vṛheva ráthyeva cakrā́ || 17 ||

The very words are aflame with passion. Compared with these Auden's cry:

'Rise in the wind, my great big serpent'

falls flat. The passion of Yamī is a conflagration of her whole being. And then mark the heroic reply Yama gives to her in x. 10. 2, 4, 6, 8, 10, 12 and 14 which deserves mention:

ā́ ghā tā́ gacchān úttarā yugā́ni
yátra jāmáyaḥ kṛṇávann ájāmi |
úpa barbṛhi vṛṣabhā́ya bāhúm
anyám icchasva subhage pátiṁ mát ||

And this reminds me of the splendid scene in the Gilgamish story, where Ishtar offers her love to Gilgamish and he not only rejects it but taunts her with her treatment of her past lovers. Even Anu, her father, derides her :

'Thou didst ask him to give thee the fruit of his body.'

Again Siduri, the goddess of wine, tries to seduce him saying that life is meant for the pleasure of moment. With this he does not even trouble to argue, but states firmly his intention of trying to win immortality and tells of all that he is prepared to risk on this quest. Once more the male shows his superiority to the claims of the flesh.

Rabelais[1] has a pretty passage about Cupid and the Muses :

'I remember having read that Cupid on a time being asked of his mother, Venus, why he did not assault the Muses, his answer was : that he found them so fair, so neat, so modest, so virtuous, and so continually occupied that approaching near unto them he unbent his bow, shut his quiver and extinguished his torch, through mere shame and fear that he might do them some hurt. Which done he thereafter put off his fillet, wherewith his eyes were bound, to look them in the face, and to hear their melody and poetic odes. There took he the greatest pleasure in the world, that many times he was transported with their beauty and pretty behaviour, and charmed asleep by the harmony; so far was he from assaulting them, or interrupting their studies.'

A separate tide beats in Pārvatī's blood. Her body is shaped to bear children and her life is a working out of the processes of creation. Her limbs (= *parvans*) are aflame with longing for creation; her love keener and more acute, because the male, whom she seeks to possess, is less interested in the production of progeny than in expressing himself (= i.e. the *cit*), the Yogī who can be diverted from his high purpose to that of the woman only by some exceptional excitement. It is for this purpose of creating excitement that Indra sends Cupid, along with Rati and Vasanta, into the forest, where Hara stands engrossed in his thought-content; and that is the purpose for which the sexual act has been made so intensely pleasing to him—while it seems to remain a necessity for Pārvatī,[2] who gets into it, because her passion for posterity cannot be gratified without it.

According to the philosophy of the *Kumārasaṁbhava*, the woman, smarting under the powerful urgency of Nature, uses all her arts to seduce the male to her purpose.[3] She adorns her body

[1] Trechmann in footnote to the *Essays* of Montaigne; Oxford ed., Bk. III, ch. 5, p. 305.

[2] *See* p. 16 of this work: *Bṛhaddharmottara-Purāṇa*.

[3] Cp. the whole description of women in *Ṛtusaṁhāra*; and that of Śakuntalā in *Abhijñāna Śākuntala*, III.

by devices that are often elaborate and alluring. The main purpose of her dress is not to keep warm but to excite desire in the male. She paints her face, her nails, and her feet to provoke his emotional appetite; and she designs her wear so that it will concentrate his eyes and thoughts on her figure. The purpose of all her fashion is sexual allurement. And once she is seized of the longing for procreation she holds the male in her folds and tears herself to pieces in the sexual act, making it so extraordinarily pleasing and stimulating for the male that he falls into it—his whole being brewing into hers. But the moment the permanent ecstasy of his 'thought-content' flashes before his eyes, he leaves the act in the middle; and discharges his essence not in Pārvatī, but into Fire, which carries it into the Gaṅgā and from there into the Kṛttikās, finally depositing it into Śaravaṇa, where it takes the shape of the ever-young *Kumāra*. That is what *Kumārasaṁbhava* signifies —this craving of the woman for procreation.

Kumārasaṁbhava is thus a portrayal of the war between *Puruṣa*, whose life progresses upon the lines of intellect (= *cit*), and *Prakṛti* (= Procreator √*kṛ* 'make') whose life revolves in curves of emotions, i.e. the mother who creates and destroys: the timeless duel of sex. It signalizes the difference between the purpose of *Puruṣa* and *Prakṛti*, that is so deep and fundamental that there can be hardly any useful co-operation between the two—and the realization of this fact is the ultimate aim of human life according to the philosophy of Sāṁkhya and Vedānta.

George Bernard Shaw in his thought-provoking drama, *Man and Superman*, has aptly appropriated this philosophy of Śiva-Śivā. While reading this drama you feel as if it were a dramatic version of Kālidāsa's philosophy of the female Pārvatī seeking her male Śiva in anticipation of the fulfilment of the destiny of the race. *Man and Superman* depicts subtly the war of sex and signalizes in the end the ultimate disillusionment of Eve at life, that is an unending series of dull repetitions, till she gets tired of her children, and their children, and their foolish bragging about their activities and deeds which are not more than the activities and deeds of Adam and Eve.

The dialogue between Tanner and Octavius is pertinent :

'*Tanner:* Tavy, that is the devilish side of a woman's fascination. She makes you will your own destruction.

Octavius: But it is not destruction ; it's fulfilment.

Tanner: Yes, of her purpose, and that purpose is neither happiness, not yours, but Nature's. Vitality in a woman is a blind fury of creation. She sacrifices herself to it; do you think she will hesitate to sacrifice you ?

Octavius: Why ? It is just because she is self-sacrificing that she will not sacrifice those she loves.

Tanner: That is the profoundest of mistakes, Tavy. It is the self-sacrificing women that sacrifice others most recklessly. Because they are unselfish, they are kind in little things. Because they have a purpose which is not their own purpose, but that of the whole universe, a man is nothing to them but an instrument of that purpose.

Octavius: Don't be ungenerous, Jack. They take the tenderest care of us.

Tanner: Yes, as a soldier takes care of his rifle or a musician of his violin. But do they allow us any purpose or freedom of our own? Will they lend us to one another? Can the strongest man escape from them when once he is appropriated? They tremble when we are in danger and weep when we die; but the tears are not for us, but for a father wasted, a son's breeding thrown away. They accuse us of treating them as a mere means to our pleasure, but how can so feeble and transient a folly as man's selfish pleasure enslave a woman as the whole purpose of Nature embodied in a woman can enslave a man?'

It may not be germane to our point to discuss whether a woman is impelled to the sexual act solely by her craving for a child or whether she too has the sexual desire,[1] and if she has it then who is more ardent in this act—male or female? Shaw holds that a woman is impelled to this act solely by her desire for procreation. She simply must have it as the mother earth has weeds even if no seed is sown into her. Montaigne thinks otherwise.[2] But the point can be clinched by Tiresias alone who was first a man and then became a woman. The germane point is that it is the female who tries to seduce the male and that while a woman's purpose of life lies in procreation that of a male is to create through thought—and that indeed is the highest destiny of our human life.

The philosophy of *Kumārasambhava* finds support from Shakespeare. He too suggests that woman is the hunter and the male is the quarry. It is the women in *As You Like It* and *Midsummer Night's Dream* who pursue the men. Portia was so determined to marry Bassanio that she obviously arranged with Nerissa that he should choose the right casket; and there is good ground for thinking that Desdemona pursued Othello. Orlando is love-sick for Rosalind, but it is she, far more intelligent than he is, who sets out to find him, not he who sets out to find her; and she

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[1] Detailed discussion—Morton Hunt: *Today's Living*, condensed in 'Science Looks at Love' in *Reader's Digest*, January, 1960.

[2] *Essays*, Bk. III, ch. 5.

anticipates the modern girl by putting on the medieval equivalent of trousers.

It is then the belief in the *Life Force*, the doctrine of *Élan Vital*, or *Creative Evolution*, which Kālidāsa anticipates in his *Kumārasaṁbhava*; the Life Force impelling Pārvatī to seek union with Hara, who, however, knows the high ideal of his existence and tries to keep away from the process of physical perpetuation. It is this will to perpetuate the species that tore away from Pārvatī the poignant cry :

> mamātra bhāvaikarasaṁ manaḥ sthitam ||

and ultimately united her with Śiva (= 'The Sleeping One' √*śī* 'sleep'), the Eternal Male forever engrossed in his 'thought-content'—so beautifully typified by Kālidāsa in :

> kenāpi kāmena tapaś cacāra ||

Kumārasaṁbhava, I. 2, is highly significant :

> yaṁ sarvaśailāḥ parikalpya vatsaṁ
> merau sthite dogdhari dohadakṣe |
> bhāsvanti ratnāni mahauṣadhīś ca
> pṛthūpadiṣṭāṁ duduhur dharitrīm ||

The fourth verse is a hint at the satisfaction a woman gets when she feels her baby nuzzling at her breast. It may also signify that the purpose of a woman's life lies in procreation and not so much in the enjoyment of the sexual act, though it gives to her also the highest rapture, simply because she makes it so exhilarating to the male who fertilizes her.

CHAPTER VI

The Etymology and Significance of the Word *Kumāra*

Scholars have proposed various derivations for the word *Kumāra*.[1] The analysis *Ku+māra* 'destroyer of the evil' is familiar with the Purāṇas, while Roth-Böhtlingk explains the word as *Ku+māra* 'easily dying'; for which cp. Chepang *mirū* (woman), Arrakan tribes *Mru*, *Mrū* 'a man' (a woman) perhaps connected with Skt. √*mṛ* 'die'. Ingenious also may be the explanation *Kum+āra* (√*ṛ* 'go') meaning 'one that has come down upon earth', an incarnation; a compound with the case-ending preserved. Significant also may prove *Ku+māra* (= *māra* = *kāma*) implying 'one who badly torments the lover', i.e. the beloved with a bewitching personality for which reference may be made to the Persian poetry with its emphasis on the cruel role a beloved plays in the life of his lover.[2] But the one apt derivation of the word seems to be from √*kam* 'desire', meaning 'longingly awaited one'; and it is this derivation that fits in well with the context where *Kumāra* is equated with *Ahaṁkāra* 'ego' in the evolution of the cosmos (cp. *Vārāha-Purāṇa*); or again where his birth is the object of universal prayer and expectation among the gods for the destruction of the evil forces afflicting mankind—as is described in the *Kumārasaṁbhava*. This is the one derivation on which agree all the *Uṇādisūtras* in their various recensions, as is clear from:

(1) *Ujjvala Datta* (Aufrecht): kameḥ kid uc copadhāyāḥ III. 138; kamu kāntau | asmād āran.... |

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[1] Cognates: Turner, *Nepālī Dictionary*.

[2] Compare Horace and quoted by Montaigne, *Essays*, Bk. III, ch. 5.

'Him should you, with dishevelled hair
And that ambiguous face, bring in
Among a troop of pretty girls,
He would deceive the subtles there,
So smooth, so rosy is his skin.'

In Greek literature, boys are described in terms which we should apply only to girls. The attractive boy is said to have the bloom of girlhood in his complexion, and something of a girl's roundness, softness and slenderness in his limbs.

Love, in the accepted Greek opinion, is not properly and naturally in season except in the age next to childhood. Cp. also Virgil:

'O bitter first fruits of a youth so fair.' Dante:

'Supine were lying some upon the floor,
And some were sitting all together bent,
And others went about for evermore.'

Divine Comedy, Inferno, XIV, ll. 22–25, with Melville B. Anderson's note on it.

(2) *Śvetavanavāsin:* kāmyate iti kumāraḥ bālaḥ | kam+āran; upadhāyā ukāraś ca |
(3) *Nārāyaṇa:* kāmyate kāṅkṣyate Kumāraḥ |
(4) *Peru sūri:* kameḥ kid uc copadhāyāḥ....
(5) *Mahādeva Vedāntin:* the same as Peru sūri with slight variants.
(6) *Daśapādī:* kameḥ kid uc copadhāyāḥ | kāmyate iti kumāro Mahāseno bālo vā | kam+āran; upadhāyā ukāraś ca |
(7) *Cāndra:* kamo'ta uc ca | kumāro bālajanaḥ |
(8) *Bhoja:* kamer ata uc ca | kam+ āran | kumāraḥ pogaṇḍaḥ |
(9) *Hemacandra:* kamer ata uc ca | kamūṅ + āra | kumāro Mahāseno bhraṣṭo (puṣṭo ?) bālaś ca |
(10) *Siddhānta candrikā:* śṛṅgārādayaḥ | nipātanāt siddham | kam + āra | ata uc ca |
(11) *Svāmī Dayānanda:* kāmate bhogān iti kumāraḥ śiśur yuvarājo vā |

Ujjvala Datta and *Svāmī Dayānanda* note the alternative of deriving this word from √*kumār krīḍāyām.* But all agree that this is a weak alternative—for, obviously, √*kumār* is not a root.

Hemacandra extends the scope of √*kam* into *kumuda*, *kumula* under the sūtra *kumudavudvudādayaḥ* (244) and *kumulatumula*, etc. (487). This long tradition is emphatic in deriving *Kumāra* from √*kam*, depending, of course, on the interchange of *a-u* seen in *Śatadrū-Śutudrī*, already occurring in the ṚV; and later more frequent in words like *nicāmpuṇa-nicumpuṇa*; for reverse may be noted Skt. *Hūṇa*, Chinese *Xunu* and Avestan *Hunu* discussed by R. Schafer.[1]

M. Mayrhofer (*Kurzgefasstes etymologisches Wörterbuch des Altindischen*) records *kumāra-komala*, **kum-ēló*: (Gk. σ-χύμ-νος 'child'), arriving at a base *ku-*, *ko-* in the sense of 'small'; a point duly systematized by H. W. Bailey in his note 'Kumāra-kavāh',[2] arriving at the base *kav-ku-* in the sense of 'be small, be young' duly supported by his acute scrutiny of the numerous derivatives from this base in the Indo-Iranian languages; for which cp. Santali *kora hapan* and *kūrī hapan* 'a son and a daughter,'[3] Panjābi *kuṛī* 'a girl' and Hindi *Koṭo* gardan 'of small neck'.

As for *Kumāra* he would have it from **kuma*, that comes from *kava-ku*, formed like Avestan *tuma* from *tav-* with suffix *-āra* (cp. *áṅgāra* NPers. *angist* 'coal'), Indo-Eur. *-oro*, *or-*, *olo*, arising from **er*, *or*, *el*. I should, however, differ from Bailey, in a matter of detail. *Dhātupāṭha* records √*kuṅ* (1st class *kav-ate*), √*ku* (2nd class *kau-ti*) and √*kūṅ-*, √*kuṅ* (6th class *kuv-ati*) all meaning 'make sound', roots giving us *kav-i*, 'one who sings, or

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[1] In his *Ethnography of Ancient India*, Index.
[2] *Trans. of the Phil. Soc.*, 1954; Basil Blackwell, Oxford, 1955.
[3] J. Przyluski: *Pre-Aryan and Pre-Dravidian*, p. 27.

creates inspired word'. Now ŚB. VI. 1. 3. 7—*kumaro' jāyata so'rodīt* (quoted above) makes out weeping or making sound to be the chief characteristic of a child—and it was exactly on account of this characteristic that Śiva's offspring was called *Kumāra*, *Rud-ra*, and *Adrivas* (√*nad* 'sound'). From √*ku* we should expect *kuvāra*; but then the offspring of Śiva-Pārvatī came upon the earth after an intense longing and prayer of mankind, as every child does after its parents; and this idea of longing is expressed by √*kam*. And thus the root √*kam* influenced **kuvāra*, turning it into *Kumāra*, which was, later on, uniformly explained by the grammarians from √*kam*, those who gradually forgot the basic meaning of the word, i.e. 'the sound'; for Śiva, as Lord of music, is called and represented as *Vīṇādhara* (at Tirupurambiyam, Tanjore Dt.), carrying *vīṇā*, the most perfect musical instrument in India; and in this attitude as the presiding deity over music; he is also spoken of as *Sāmapriya* and *Svaramaya*, embodying in himself all the sweet notes of music and delighting in *sāman*, i.e. *gītis*; besides being the embodiment of 'sound' (= *nāma*) which begets its necessary accompaniment 'form', i.e. *rūpa*. And viewed through this comprehensive light the word *Kumāra* yields a peculiarly philosophical concept of sound (= *nāda*) discussed as *sphoṭa* by the grammarians; and of 'intense longing' of parents that heralds a child's birth. I would therefore read a sort of fusion or grafting of √*kam* on √*ku* in this protean word and would place it in the category of *Soma*, wherein I have traced the fusion of three roots.[1] The idea of smallness is inseparable from a child—but that is a secondary meaning of the word although no less significant than that of 'sound'. *Kumāra's* female counterpart *kumārī* is one of the seven *Mātṛkās*, who is represented as a youthful figure, carrying thunderbolt in her hand, the weapon (= *adri* √*nad* 'sound', cp. *abhra* √*nabh* 'sound') which is held by *Kumāra*, who, as such, merges into *Indra*; for which read carefully ṚV. IV. 18. 5, 8, 10 which throw a hint at the vicissitudes of *Kumāra* for his odd birth.

It is, however, on the youth or youthful vigour of *Kumāra* that Bailey lays greater stress, a meaning he reads in the Avestan name *Kavāta*, famous later as Susanian royal name *Kavāt*, and frequent in Pahlavi texts; the name occurring in Armenian as *Kavat*; and that is the meaning which Bailey would assign to the Kushāṇa name *Kaṇiṣka*.[2]

Bailey's theory has the approval of Walter Wüst,[3] Carl Hoffmann,[4] and Wolfgang P. Schmidt.[5]

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[1] For which cp. 'Saras, Soma and Sīra', *Annals BORI*, Dec., 1957.
[2] For which *also see Trans. Phil. Soc.*, 1945, p. 21.
[3] In his Journal *Rhema*, II (1956), p. 40.
[4] *Muenchener Studien zur Sprachwissenschaft*, X (1957), pp. 59 sqq.
[5] In Sybaris = *Festschrift Hans Krahe* (1958), p. 136.

Among the attributes of *Kumāra*, as that of *Kavāta*, *Kavāt* and *Kavat*, an important place is assigned to his perpetual youth as is clear later from the name *Kumāra Mañjuśrī*, so frequently occurring in the *Saddharma-puṇḍarīka*[1] and other Buddhist works, where *Kumāra* is a stock epithet of *Mañjuśrī*, 'who is perpetually young'; and where it signifies the ever-fresh youth of the Bodhisattvas; for which cp.: *te ca bodhisattvā bhūyastvena sarve kumāra-bhūtāḥ*.[2] The Purāṇas offer magnificent descriptions of the youthful nature of *Kumāra*. There is no such emphasis laid on the youth of any other angel (except Bālakṛṣṇa, and Bāla Gaṇeśa for which cp. Govt. Museum, Madras, and Jalakanṭheśvara Temple, Vellore, North Arcot Dt., respectively). Here then we have the eminently mystical and human character of *Kumāra*, which is the one important aim of the mystical practices followed by the Yogīs—for whether the Sādhaka is a Yogī, a Taoist, a Sūfi, or a Rosicrucian the mystic is always aiming at obtaining the secret of youth. Perhaps, however, no system worked so persistently for this object as the *yoga in bhoga* advocated by Kālidāsa, although the Taoist system of China had this object in view, when it referred to discipline as a means to longevity.[3] In the SBE. (Vol. 39, p. 24), there appears a certain *Nu Yu*, who is addressed by another Taoist in these words : 'You are old, Sir, while your complexion is that of a child !' And the reply is : 'I became acquainted with the *Tao*.' This *Tao* is nothing but the Indian *Ṛta*, from which proceed our *ṛ-tus* 'the seasons', which embody the philosophy of the birth of *Kumāra*, the Avestan *Sraosha*, as is shown in the *Kumārasambhava*.

As the heir of the old Iranian, and to some extent, of Taoist tradition, Sūfism also claimed powers and methods of juvenation. And the great mystic Jalāluddīn Rūmi has expressed this forcibly when he said :

> 'We, i.e. the Saints, are always fresh and young, sweet and smiling. To us a hundred years are no more than an hour since "long" and "short" are ideas quite remote from us. Since, then, with us there are no night and day or months and years how can we become tired or worn out ?'

And it is with the object of keeping the *Kumāra* perennially young that Kālidāsa assigns him and his parents a gay and handsome house on the highest mountain top (cp. RV. *Pariśiṣṭa* X. 166. 14),

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[1] Cp. 7. 8-9. 260. 16. 275. 1ff.

[2] *Mahāvyutpatti*, 883.

[3] Heavy persons exhale more carbonic acid than those who are comparatively light. Hence the Yogīs extenuate their systems, restrain their passions and subdue their vicious natures by a parsimonious use of food. Abstinence favours longevity, by diminishing the waste of matter. With frugal fare St. Anthony lived 105 years; James the Hermit, 104 ; Arsenious, tutor of the emperor Arcadius, 120 ; Simon the Stylite, 112; and Romauld, 120. These persons took very little food. In our own country Gāṅgeya Bhīṣma is said to have lived 400 years.

a house that is self-luminous from within and decked with stars on the outside (cp. the Chinese palace of Ming tang), on the *Meru*, the Avestan *Haraiti Bareza*, and the Sūfi *Tirmidh*, where the Iranian and Taoist mysticism met in a wedlock.

This was the *Kumāra* of perennial youth[1] described by the Veda (56 times) as *yáviṣṭha* 'the youngest or ever-young' whom Kālidāsa restored to the aged India, that lay enervated by Tantrism, which had broken out during the fifth and sixth centuries A.D., rapidly contaminating the texts as well as the pantheons of the various sects, whether Brahmanic or Buddhist. Kālidāsa restored to her the ambrosia of perennial youth, in a world that is created anew by God every day, to be shared by man with his beloved anew every day. This was Kālidāsa, the priest of perennial youth, for whom every dawn dawned upon an entirely recreated universe, every spring lighted up an entirely new glory of a new world opening in utterly new flower. And so it is with the soul of the man and the soul of the woman, that is awakened anew every morning for the infinite delight and evernewness of life. That was the message which Kālidāsa gave through his *Kumārasaṁbhava* to the nation —the message of love in all its manifestations leading to joyful creation: love, joy, delight, hope, true anger, honour, truth, and an effort to get these in this life and upon this earth.

And finally let us take note of the fleeting uniqueness of the moment of Indian history which was the moment of Kālidāsa. As Allen Tate has pointed out, the luckiest periods for art and poetry are those where a great civilization is on the verge of decline. Then the vital force of this civilization meets with historical conditions which cease being appropriate to it, but it is still intact, for one moment, in the sphere of spiritual activity, and it gives its last fruit there, while the freedom of poetry avails itself of the decay of social disciplines and ethos. Likewise in India nothing less than the age-old Aryan culture sang its last song in Kālidāsa.

The greatest need of mankind, in the words of D. H. Lawrence,[2] is 'the renewal for ever of the complete rhythm of life and death, the rhythm of the sun's years, the body's year of a lifetime, and the greater year of the stars, the soul's year of immortality'. This nutritive renewal of body and soul was India's need in Kālidāsa's times; this was her imperative need. Kālidāsa fulfilled this need by calling his countrymen to the deed, to the great deed of the seasons, and the year, the deed of the soul's cycle,

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[1] Ṛ̣V. I. 155. 6 ed. describe Viṣṇu :
bṛháccharīro vimímāna ṛ́kvabhir yúvā kumāraḥ práty ety āhavám /

And it was thus that in its last agony the aristocratic culture of Greece produced Pindar, the dying Greek city-state, Plato and Demosthenes, and the mediaeval hierarchy of the Church, when it had passed its height, brought forth Dante.

[2] *Sex Literature and Censorship*, p. 260.

the deed of a woman's life at one with a man's—and all this dedicated to the altar of the motherland. It was Kālidāsa, the perfect poet, who once more set us back into relation, vivid and nourishing relation to the cosmos and the universe by reawakening us to the supreme urgency of doing our duty to humanity as *Kumāra* did in ancient times.

CHAPTER VII

The Latter Half: Is It Spurious?

My continued insistence upon the deep significance of the name *Kumārasaṁbhava*,[1] as also on the object of the poet in writing this poem, should now, once for all, put an end to the long controversy raging about the authenticity of the latter half of this work—for the intention of the poet in undertaking the work and the kind of problem evoked thereby must by now have become crystal clear. Both these are nullified in the absence of the cantos from 9th to 17th, wherein alone the staple theme of the rise of *Kumāra* matures. Surely, you cannot afford to ignore Kālidāsa's highest philosophy of life contained in the birth of *Kumāra*, nor can you skip the portion that presents it in his controlled, formal, poetic language. In the scheme of the work the first half could have hardly meant to be final. It is a sort of preliminary, pointing towards the goal of the coming on earth of the mighty *Kumāra*—the subject with which and for which Kālidāsa lived and which he alone of all the poets knew from the inside, and which, in my experience, stays most forcibly with you when the poem is done, the first half serving as a series of subtle and imaginative events leading to the grand occurrence for which the gods were once pining and for which the Indian nation, in his time, was crying in mortal pain. Both parts gain meaning by each other; and they are twins of the same unique imagination. Isolated they mean little—though I should admit, in the latter half—which is rather grim, there is seldom any sense of great rapture or delight; and nothing seems to take charge of the poet, despite himself.[2] Even the moments of

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[1] Kṣemendra in his *Bṛhatkathāmañjarī* (I. 1. verses 12–49) tells the *Kumārasaṁbhava* story up to the marriage of Śiva and Pārvatī; he tells the rest of the story in the third Lavānaka (verses 341–366) in order to emphasize the importance of Heramba-pūjā for the successful completion of good undertakings concluding :

> heramboṇābhiṣikto tha svayaṁ senām avāpya saḥ |
> divyakāntyā mahāseno nyavadhīt tārakāsuram ||

[2] Intrinsic poetry is a matter of divine flashes, which are not uniform and seldom continuous. Children of fancy they come and they go sometimes to leave the poet for months or years slack, inert, undirected, uninspired, the victim of anxiety and self-doubt—and very often doubt about the subject itself. Surely George Bernard Shaw was rather careless while he wrote his drama *Major Barbara*, which is incoherent, giving no clue as to who is the major character, and where three of the characters are little more than lumber: Stephen, the Son, Sarah, one of the daughters; and Charles Lomax,

greatest intensity and release gather glow from something that is beyond word, i.e. the divine eternal process of evolution—so aptly typified in the person of *Kumāra*; and although the admitted structural flaw in the latter half does not persuade me that two hands have been at work, it does seem to be true that the second half is burdened with a facetiousness from which the first is exempt, but this depends more on the nature of the subject-matter than on the inherent capacities of the poet.

And I repeat that a great deal of gratitude owed to Kālidāsa is not primarily for his originality and sensuous imagination, nor for his professional skill and deliberation, nor even for the way he has expressed the modes and moods of his golden age or of the nature spiritualized by him—all these are matters for admiration, even reverence, but our gratitude to him is mainly for the dignity he gave back to poetry simply by conjuring up in full strength of his intelligence, the noble tradition of *Kumāra*, the perpetual youth of divine origin and intention, ever at the call of the afflicted mankind. And yet a pattern has been set and a trend established making it fashionable to talk about the spuriousness of the latter half based, of course, on a superficial examination of the exterior alone. My business up to this point has been to develop some points—and they are the core of the poem—for inspection of the reader; and a study of these will enable us to break this pattern and reverse the trend.

It was Prof. H. Jacobi, who studied the work minutely as early as 1881 and came to the conclusion that cantos 8–17 are spurious, full of the grammatical and metrical aberrations as they are, and displaying an art that is far below the standard of Kālidāsa. His paper *Das Epen Kālidāssas*,[1] though less eruditely dense, attracted wide attention; and his conclusions commanded acceptance from the compilers of Sanskrit histories and other scholars writing on the topic with no grasp of the deeper significance of the work, people to whom the embroidery was more important than the garment, scholars 'whose lives were bursting at the seams with petty detail'. Prof. Śiva Prasāda Bhaṭṭāchārya has, in his paper, 'The authorship of the latter half of the *Kumārasambhava*',[2] critically examined all these arguments and has succeeded in establishing the genuineness of the part under reference, giving at the same time a succinct summary of all the pertinent views till

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who is Sarah's young man. So was Shakespeare lazy over *Henry VIII*, which is one of the worst-bungled plays ever written by a man of supreme genius. Who is the principal character in *Henry VIII*? So was Ludwig Wittgenstein inert for months and years not producing anything of his stature. It is all a matter of flash, a glow that comes from above to illuminate the soul of the artist, but is fickle and fitful—and it is good for the artist, who may otherwise be crushed under its weight.

[1] Verhandlungen des internationalen Orientalisten Congress. Berlin, 1881.

[2] *J.A.S.B.* XX, 1954, No. Z 313–336.

now expressed. It is indeed a matter of regret that Prof. Jacobi did not have time to go deep into the *Kumāra*-problem as developed here; instead he confined his observations to the exterior, which can vary from work to work with the same author, or even from canto to canto according to the nature of the content and the inclination of the poet in the handling thereof. While examining the exterior Prof. Jacobi has missed the very core and the nerves of the poem. It will be conceded that the most moving and most arresting parts of Kālidāsa's compositions occur not when he is describing the dark aspects of nature—which he deliberately avoids, but when he is delineating the delightful aspect of her or when he is singing the glories of his Saviour. To illustrate: take his description of the battle of Rāma and Rāvaṇa, the greatest warriors of all times. He devotes only a verse or two to its description and with that he feels that he has done his duty. Now, the latter half of the *Kumāra-saṁbhava* deals with matter that is less susceptible to poetry and provides less scope for the play of poetic fancy—matters, such as the grotesque manner of the birth of *Kumāra* and his duel with Tāraka, topics that are less conducive to the promptings of lyricism and are positively ill-suited to the mellow temperament of Kālidāsa. Of course, each reader, according to his preferences, decides for himself what is lyrical and what is not, what is lucid and what is opaque. But all readers are sure to get from their perusal of this part a clear picture of flux and chaos, in which, the more bewitchingly, what is lucid is magical, and what is lyrical is unconventionally sharp. And although Kālidāsa has not, in this part, risen to the height attained in the first, and I, for one, refuse to join in the fashionable academic tendency to believe that Kālidāsa cannot be diffuse and strident or that he cannot sag, he has, none the less, remained in the second half neat and compelling, offering pieces of superb poetry such as his glorification of the Gaṅgā, and his description of the bad omens facing Tāraka, and of the tumult raised by the opposing horses, elephants, chariots, and warriors of the armies of the gods and demons; some of which have been put into good English by Basham.[1] Canto 14th is a typical effort to convey this tumult and ceaselessness beneath a style lapidary and plain; and it well compares with the best to be found in any world poet. It is the nature of the subject-matter that determines the quality of the structure under poetic art; and judged from the accepted canons of poetic excellence, the second half of the work does not hang far below the first one; for in both parts we hear the same rhythm that has the dependable recurrence of a heart beat rather than a clock's tick; and this is significant. The meaning of sound poetry consists primarily in an integrated series of images and not in any explicit versification of thought. Such an integration of images is found in the second half in an ample measure, though

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[1] Basham: *India*, pp. 421-422.

I do admit that the bulk of the verse does not startle the reader with the involuntary catch of breath, the unexpected shock of recognition, and he remains more fascinated by the enormity of the mythological figures described than by the poem itself.

Why, then, one might well ask, has not Mallinātha commented upon this half? The answer can well be that he too took it as spurious. But equally cogent may be the answer that he felt shy to lay his hands upon the cantos that were aglow with the sparks of the burning love of the Prime pair, resulting in the unexpected discharge of Hara's semen, at first cast into Agni and thence working its way into Gaṅgā, the Kṛttikās, and the Śaravaṇa, assuming, ultimately, the shape of the blazing Kārttikeya; or better still that Mallinātha, being a devotee of Gaṇeśa, may not have had liking for the glorification of his counterpart, the Kārttikeya *Kumāra*. There could be a number of possible reasons for his silence regarding the second half; why insist on taking it in this particular way alone?

And thus was to make its appearance the shibboleth that the second half of the *Kumārasaṁbhava* is spurious—and it served as a starting point to the decay of the cantos 9–17 still preserved in manuscripts that bristle with blunders, interpolations, haplology, and a number of other defects.

More than 100 manuscripts of the work have been noted from the various catalogues. The majority cover seven *sargas*; a good many reach only the 3rd; some go up to the 2nd only; while a few reach up to the 7th, eschewing, however, the 4th that resounds with the heart-rending wails of Rati; and this is significant. And while individual preferences had something to do with this, it had also some relationship with the practice of offering this poem as a gift to the couple on the auspicious occasion of their marriage—as is the custom in some parts of Bengal even today —and propriety demanded that only that much of the work should be offered to the couple as concludes with the marriage of the ideal pair of Śiva and Pārvatī, who perpetuated the holy bond in successive ages; and this comes about in the *Kumārasaṁbhava* in the 7th canto. But who would like to present on such an auspicious occasion the 4th canto, embodying the wails of Rati, the widow of Kāma? The result was that the 4th canto was eschewed from the gift. Some such has been the process of the shrinking size of *Kumārasaṁbhava*, the mightiest Indian poem, of the loftiest purpose, that once left the whole nation jostling for attention—and the responsibility for this shrinkage partly lies with Mallinātha, the genteel commentator on Kālidāsa.

Canto eighth describing the dalliances of Śiva and Pārvatī provides an almost perfect example of the dilemma which faces the serious student of *Kumārasaṁbhava*. On the one hand there is the fact that many intelligent scholars consider this to be an original and highly artistic and interesting canto depicting the

subtle modes of sexual enjoyment to which a married couple is perfectly legally and morally entitled.[1] On the other there is the equally certain fact that this canto tends to corrupt the mind and poison imagination. Kālidāsa's admirers would agree that his subtle art in describing the grace and rhythm of the marvellously co-ordinated nerves and muscles of the glamorous bodies of Śiva and Pārvatī variously interlocked in love-making is an admirable case of an imaginative writer anticipating the potencies and discoveries of the medical science dealing with sex—such as the *Kāmasūtra* decidedly does. It may, however, be conceded that his enumerative, repetitive, and detailed descriptions of the sexual play rapidly become erotic, certainly they do to the immature mind. The whole point is—as most psychiatrists would agree—that an intemperate, immature mind, which is attracted to sexual descriptions, and which, thriving on what it feeds on, becomes more and not less enfeebled by reading descriptions of what it finds fascinating. It should, therefore, be admitted that such sex exhibitions should not be placed 'entre toutes les mains', but they may be reserved for an intellectual *élite*, whose critical intelligence would save them from enervation. It was this realization that may have sealed the fate of the cantos coming after the seventh; and it is corroborated by the practice still followed in the traditional centres of Sanskrit studies, where the young pupils are required to omit from their study the erotic verses occurring in the kāvyas prescribed for study. It would be perfectly natural for circles of traditional Sanskrit students to confine their study of the *Kumārasaṁbhava* up to canto 7th only; for them the remaining portion of the poem would not virtually exist and they would copy for their use only the portion set down for them as text; the commentator or a note-writer would, of course, follow suit. It was some such process that brought about the decay of the latter half of the *Kumārasaṁbhava*, incidentally resulting in the controversy regarding its authenticity itself. But it was unfortunate, since it held back from the reader, the very core of the poem, the mystic birth of the *Kumāra*, the Arch-type of all that exists.

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[1] Read Milton (*Paradise Lost*, Bk IV):

When hand in hand Eve and Adam retired to their bower naked and:—

Eased the putting-off
These troublesome disguises which we wear,
Straight side by side were laid; nor turned, I weene,
Adam from his fair spouse, nor Eve the rites
Mysterious of connubial love refused,
Whatever hypocrites austerely talk
Of purity, and place, and innocence,
Defaming as impure what God declares
Pure, and commands to some, leaves free to all.
Our Maker bids increase; who bids abstain
But our destroyer, foe to God and Man?

CHAPTER VIII

Kālidāsa: The Priest of Integration

Others reform man. Kālidāsa 'contemplates the spectacle of life with appropriate emotions', and hands on to others the rapturous celebration of it in imaged words. The universal soul sits enchanted upon his lyre when he touches it to create his world that is so marvellously beautiful and strange, so full of riches, yet so shot with divine pain that later poets have turned to him again and again to draw the soul of their works from him. He has introduced innumerable divinities in his works, and by his authority he has brought them honour. Living before the Indian sciences were reduced to rules by observation, he knew them so well, that all, who have since then taken up to write on them, have made use of him as of the most perfect master of those things, and of his works as of a nursery of every kind of excellence. In him the infancy of poetry and several sciences is mature, perfect, and accomplished. To be sure when one returns to Kālidāsa it is like going into a garden of lilies out of some narrow and dark house.

Poets have described the causes of the extraordinary soaring of our soul. They have found them in mystic experience, love, heroism, poetry and wine. But they have failed to give its due share to health—a full, lusty, exuberant, lazy health, such as the verdure of youth carries within it. It is this health, this maddening vitality of the Premordial Couple finding expression in the kisses, the caresses and the ecstatic movements of possession that Kālidāsa describes in the eighth and ninth cantos of his *Kumārasaṁbhava*, the zestful health that goes reeling and tripping and wantoning when it is gay and is up to create new life—for love indeed is the appetite for perpetuation by the mediation of beauty.

And dwelling on the process of creation, and dwelling on it as the supreme master of the kingdom of flesh, Kālidāsa has handled its most exhilarating forms, setting off subtly those ridiculous titillations of pleasure, those absurd, giddy, crack-brained emotions, which are aroused in a zestful couple, that unreasonable rage, that countenance inflamed with fury at the most delightful moment, and then that solemn, ecstatic mien in so frenzied an action, and lastly that supreme rapture that is so involuntarily attended by whisper and moaning. That is what Kālidāsa describes in these cantos, this mingling of wisdom and folly, this pell-mell of pleasure and pain—and that at their highest—out of which proceeds this marvellous phenomenon of 'Man'. But there will be some who say 'it is all obscene'. They too are right; but they forget that in non-realist literature the author is under no obligation to exhibit the

moral preferences which we would expect of him in real life; and that just as Nature is matter struggling into mind, so literature is mind expressing itself under the conditions of matter, and, as such, she must speak of both sense and soul alike; and from sense you cannot exclude that quintessential sense of love, wherein alone you come face to face with the innermost reality of life.

But why this fuss about Kālidāsa alone? In this he enjoys the blessed company of Lucretius, Michelangelo, Montaigne, Winckelmann, and Shakespeare himself, to name only a few of the world artists. And Lucretius, one of the *Three Philosophical Poets* of George Santayana, describes the process of creation as:

> 'The parts they sought for, those they squeezed so tight
> And pain the body, implant their teeth upon
> The lips, and crush the mouth with kisses, yet
> Not unalloyed with joy; for these are stings
> Which goad them on to hurt the very thing
> Whate'er it be, from whence arise for them
> Those germs of frenzy.'

How richly does the rhythm of the words fertilize the receptive melodic motif of the poem here? It seems as if it were a 'dream within the dream of life', 'a sort of truancy' from our too too sophisticated world—for it is here that the poet touches the oldest and the deepest layers of human consciousness, and takes delight in the *actual* Maṇḍala or Magic Circle of Jung,[1] the symbol of unity and convergence, the one point of integrated wholeness of the psyche, where you become one with the infinite no less than with the seen and the material, maybe only for a while.

What Virgil says of Venus and Vulcan, Lucretius more aptly says of a stolen enjoyment between her and Mars:

> 'Thou on whose breast consumed with eager love,
> Mars throws himself, who rules with powerful sway
> O'er war's wide works and then with gaze upturned
> All open-mouthed, with shapely neck flung back
> Feeds his love-greedy eyes on thy dear face,
> While all his soul hangs quivering on thy lips.
> Oh, while he lies within thy fond embrace,
> With all thy god-like charms around him shed
> Pour low sweet words from thy sweet lips.'

Children of delight! These words carry a bliss in them, a naked revelation of the holiness of the heart's affections!

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[1] *The Integration of Personality*, p. 126; *Shakespeare and the Rose of Love* by J. Vyvyan.

Hamlet's remarks to the queen are typical :

'Let the bloat king tempt you again to bed;
Play wanton on your cheek, call you his mouse;
And let him, for a pair of reachy kisses,
Or paddling in your neck with his damned fingers.'

Here the one word 'paddling' is enough to evoke greedy furtive lust. In *Measure for Measure* Shakespeare sings :

'Take, O take, those lips away
That so sweetly were forsworn,
And those eyes the break of day,
Lights that do mislead the morn,
But my kisses bring again, bring again.
Seals of love, but sealed in vain, sealed in vain.'

Here you find the conflagration of the whole being of the supreme poet. And yet none but a fool will call him obscene. And if the great English poet is not obscene Kālidāsa, ' the beloved of the First Lover ', is much less so, because the context in which he has sung those songs is the process of creation, the prime mystery of the religion of flesh on which the voices of the world-poets have been virtually the same.

To be sure Kālidāsa wrote always with passionate urgency ; and he eminently succeeded in giving his style the quickness of life, the immediacy of breath, and the aroused physical rhythm of passion itself. He mostly wrote about man's feelings and his passions; and yet he was not pornographic. In one sense he was not even 'real'. The excitement of the best scenes in his works —and those are not always the love-scenes—lies in the rapture with which he sings the glories of life, that is beyond 'feelings and passions', with which he makes us realize the ' sea of stillness ' 'that lies beneath the turbid flux of matter; for Kālidāsa is so 'terribly religious',[1] his motivating purpose is so naturally the devout's exultant identification of his single consciousness with life itself, that behind the matchless freedom and ease of his word lies the stirring of the soul itself as he extends his private feelings to external nature. It is an irony, then, that the very excess of religious spirit that led Kālidāsa to identify sex with the holy life exposed him to the hostile criticism of the moralists, who insist that sex should be kept in its place.

[1] Kālidāsa is almost a Renaissance man, with that strange duality which made it possible for him to be alternately sinner and saint. In this he may be compared with Paul Verlaine, a remorseful convert to Catholicism, who wrote with convincing sincerity fine poems of worship, childlike dialogues between himself and God. in which God gets the better of the rhetoric and Verlaine of the poetry and yet during the same period, he was also writing pornographic verse in which he put the symbols of religion to blasphemous uses and stressed the obvious sexual double meanings which are potential in any symbolism : witness the performance of the Black Mass.

Kālidāsa's descriptions of the lovers gambolling in the moonshine, his mastery in describing a woman's sensations and a man's body with feminine sureness—all this belongs to another world. His *Kumārasaṁbhava* brings back memories of an age when men still believed in establishing freedom as their destiny upon earth, when sex was the major symbol of the imprisoned energies of men, for, when that castle was razed, life would break open and flow forth.

They are indeed to blame who would disunite our body and soul and keep them apart. We should, on the contrary, unite them, should make our soul the spouse of our body, so that the two are viewed together in unity and harmony. And the goal of man, the acme of his originality, is not his individuality, but his *person*; and according to the evolutionary structure of the world, man can only find his *person* by so uniting his body and soul that they become one. Kālidāsa has a particular instruction about this bond. Like the Greek Peripatetic School he makes the sole care of wisdom to provide for the common good of these two standing together. Other sects not giving sufficient consideration to this holy bond took sides, one for the body, another for the soul with equal error on both sides—for they lost sight of their subject, which is Man, and their guide, which is Nature.

It is this complete Man, this integrated human personality, healthy and handsome, big of stature and big of mind, whom Kālidāsa describes in his works; and he does it suggesting the ultimate unity of the human soul and the human body, a philosophy of wholeness not found elsewhere in Indian literature.

Plato, in the *Symposium*, puts into the mouth of Aristophanes a strange myth according to which originally man was androgynus, complete in himself, satisfactory to himself, autarky. As such he becomes a menace to the gods. Zeus, thereupon, bisects him into separate male and female components. Once the operation has been performed, man is no longer sufficient unto himself; he is only half a being and is for ever in search of his lost half, which he all too rarely finds.

For the Platonic Aristophanes this dreadful dichotomy was caused by the jealousy of the gods. For Kālidāsa, in India, the mutilation of man was caused by Māyā (√*mī* 'damage'), the principle of divergence that damaged the original form of man and made him forget his innate Śakti, without whom he cannot function as 'whole'. Man's struggle on earth is meant to regain his lost half through Vidyā, the principle of convergence, culminating forwards in some sort of supreme consciousness.

Long and weary is the search man makes for this purpose, but he stumbles continuously not knowing the reality and whereabouts of his 'lost Śakti'. It is to instruct him about this that the Almighty takes incarnation in the form of Rudra-Śiva and enacts the drama of Pārvatī-pariṇaya.

A little digression will make the point clear.

In India religion starts with a more or less crude polytheism; passes through a quest of immense significance both for a unifying principle of the universe and for that in the human soul, to an apperception of a God, who transcends both the universe and the soul—the principle by which all things cohere and which indwells the human soul as its finest essence.

The main current of the Upaniṣadic speculation,[1] the Sāṁkhya-yoga technique, and the parallel Buddhist development affirm very little positive about God, their main concern being the immortality of the human soul as distinct from body, mind, will, and its release from flux.

And yet there occur passages in the Upaniṣads that hint at the existence of the God as Creator and Lord—omnipresent and omniscient—standing above Nature and above human soul informing and directing all things—*personally*.

This personal God emerges clear in the *Śvetāśvataropaniṣad*, which presents a consistent theistic doctrine (I. 8-9) around the figure of Rudra-Śiva (III. 2, 5), an ideal that is perhaps the most grandiose that the Indian mind has ever conceived. This theistic doctrine finds its fulfilment nowhere as in the figure of Rudra[2]-Śiva-Pārvatī of Kālidāsa's *Kumārasaṁbhava*. The *Śvetāśvataropaniṣad* is, thus, the real source from which Kālidāsa derives his philosophy of life; and, as such, it demands some details.

The first chapter of the *Śvetāśvatara* sets the ontological scene on which the theistic doctrines of the later chapters are enacted. Various identifications of Brahman with time, fate, chance, etc., advanced by the Brahmavādins (I. 2) are summarily rejected. Against these is given the view of the Dhyānayogins, who trace the origin of all things to the *Self-power-of-God* (devatātmaśakti, I. 3). God is the one who presides over all causes endued with time and space. He stands beyond time and individuation. God and His Śakti form an indissoluble unity. As God He is unmoved; as Śakti He is the mover; as God the Self of all things; as Śakti He who causes motion (III. 1, IV. 1). Śakti is the creative principle in God, by whom all things were created.

Besides the God, there are countless souls, ignorant on account of their contact with matter, but none the less permanent (1. 8). Their aim is to realize God and be delivered from flux (1. 10).

The conception of salvation offered by the *Śvetāśvatara* is, however, no improvement upon the one set out by the other Upaniṣads or Sāṁkhyayoga, or the Buddhists; for it is still *Kaivalya*, that chilling intellectualist isolation, which is negative, and, as such,

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[1] Details—R. C. Zaehner: *At Sundry Times*.
[2] Covered by Jeans in terms of : 'The finger of God agitating the ether.'

would be hardly in keeping with the 'rapturous love-union' philosophy of Kālidāsa, who simply yearns to be one with his lost half, like his God,[1] who functions in union with Pārvatī, as a bridal pair.

This profundity, this centrality in the psyche of the impulse towards unification is what Kālidāsa's cry stands for; and he achieves this unity by dissolving all antitheses or contrarieties into one glowing[2] 'whole, the Prime Mover ahead',[3] as is clear from his *Kumārasaṁbhava* :

> strīpuṁsāv ātmabhāgau te bhinnamūrteḥ sisṛkṣayā |
> prasūtibhājaḥ sargasya tāv eva pitarau smṛtau || II. 7 ||
>
> ātmānam ātmanā vetsi sṛjasy ātmānam ātmanā |
> ātmanā kṛtinā ca tvam ātmany eva pralīyase || II. 10 ||
>
> dravaḥ saṁghātakaṭhinaḥ sthūlaḥ sūkṣmo laghur guruḥ |
> vyakto vyaktetaraś cāsi prākāmyaṁ te bibhūtiṣu || 11 ||
> tvām āmananti prakṛtiṁ puruṣārthapravartinīm |
> taddarśinam udāsīnaṁ tvām eva puruṣaṁ viduḥ || 13 ||
> tvam eva havyaṁ hotā ca bhojyaṁ bhoktā ca śāśvataḥ |
> tvaṁ vedyaṁ veditā cāsi dhyātā dhyeyaṁ ca yat param || 15 ||

This is indeed a great statement; for it dissolves all contrarieties into one unity, and leads to the integration of the separate elements of the self with each other and to the integration of the self with the outer world of man and Nature. This unity can be achieved only through love, that elevates man from the mirage of divergence and makes him see face to face the all-compelling universal entity from which all emerges and into which all falls back as into an ocean; a distinct centre radiating at the core of this vast system of diversity.

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[1] Details—RV. II. 33: He is celebrated in three entire hymns, in part of another and in one conjointly with Soma. He is usually regarded as malevolent; for the hymns addressed to him express fear of his terrible shafts and wrath. He is, however, not purely maleficent. He not only preserves from calamity, but bestows blessings. His healing powers are mentioned; he has a thousand remedies and is called *jálāṣa-bheṣaja* of cooling remedies. In *Śvetāśvataropaniṣad* there is a great step forward towards philosophical interpretation of the God Rudra-Śiva.

[2] Cp. Dante: *Divine Comedy*, Paradiso XXX. 40–43:

> Radiance of intellect with love replete,
> Love of true good replete with ecstasy,
> Ecstasy far exceeding every sweet.

[3] Cp. Dante: *Divine Comedy*, Paradiso II. 40–43:

> 'More spurred
> Should be the longing of our hearts to see
> That Essence where we shall behold the plan
> Of our own nature blent with Deity.'

Love dies in contact with the impersonal and the anonymous;[1] it becomes impoverished with remoteness in time and space. And so it is that Kālidāsa, in whom mind, emotions and senses all have their place and expression, describes love in the couple of Śiva and Pārvatī, while engaged in the magic feat of 'personalizing' the supreme cosmic force in the form of *Kumāra*.

But sex is a mere symbol in the realm of love.[2] Dissolve it in the structural unity; extend yourself to the whole world; for 'you never enjoy the world aright till the sea itself floweth in your veins, till you are clothed with the heavens and crowned with the stars'; and, thus, extend your ardent love to the entire humanity—to every being and non-being even—the same tearful dreamy feeling that you have at the sight of your beloved; extend it to every atom of God, and you arrive at the supreme goal of life, the ultimate Whole or One, a whole that unfolds.

World-thinkers have evolved different symbols and ways and means to arrive at this One. They have variously based religion either in feeling (Schleiermacher) or in will (Kant), or in reason (Hegel); but for Kālidāsa the one and the only ground of religion was love,[2] an intense flame-like love behind which he could discern the whole weight and intention and process of divine creative purpose as it is manifested in the evolution of life and reaches its climax in the phenomenon of man.

That was the voice of Kālidāsa, this Resonance to All—

'Filling the far-seen ocean with a voice', the *Star*-voice breaking through his silvery throat into gladdening notes of love, the one fundamental integrative trend of the universe, the one trace marked on the heart of the element by the psychical convergence of the universe upon itself.

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[1] The story of Aucassin and Nicolette illustrates that physical love is the best spiritual medicine.

[2] Plato believed that love was the law of the universe and the light of the individual life. Christ believed that love was the sum of the law and the prophets.

APPENDIX

KUMĀRA-SAṀBHAVA

IN

THE PURĀṆAS AND THE ŚATAPATHA-BRĀHMAṆA

I

SKANDA-PURAṆA

Āvantya khaṇḍa

Chapter 39

पुरा देवासुरे युद्धे निर्जिता दानवैः सुराः ।
दिवं त्यक्त्वा दिशो याताः शक्राद्या भयविह्वलाः ।।४।।†
तत्र तु देवराजेन तपसोग्रेण वै मुने ।
आराधितो महादेवस्त्र्यम्बकस्त्रिपुरान्तकः ।।५।।
ततस्तुष्टो महादेवः शक्रस्याभिमुखः स्थितः ।
उवाच वचनं श्लक्ष्णं वरमिष्टं ददामि ते ।।६।।

Śakra asks :

यदि तुष्टोऽसि भगवन् कारुण्यान् मम शंकर ।
महासेनापतिं देव प्रयच्छ परमेश्वर ।।७।।

Hara grants the boon :

उत्पादयामि देवेन्द्र स्ववीर्याद्रूर्जितं सुतम् ।
सेनान्यं च महासेनं सुराणां भयहारकम् ।।८।।

Sanatkumāra continues the story :

इत्युक्त्वान्तर्दधे देवः सर्वभूतपतिर्हरः ।
सुतचिन्तापरो देवो जगाम च हिमालयम् ।।९।।
देवदारुवने तस्थौ ज्ञानध्यानपरोऽभवत् ।।१०।।
एवं ध्यानपरे देवे देवी हिमवतो गृहे ।।१२।।
मध्ये वयसि वर्तन्ती यासीद् दाक्षायणी सती ।
पितुर्गेहे निजो देहो यया योगाद् विसर्जितः ।।१३।।
निमन्त्रितो न मे भर्ता इति कोपं चकार या ।
तां देवीं हिमवान् पूर्वं श्रुत्वा देवर्षिनारदात् ।।१४।।
भवभार्या भवित्रीति नान्यं वरमचिन्तयत् ।
तपस्यति च रुद्राय सा सखीभ्यां समन्विता ।।१५।।

† Only relevant ślokas have been taken and the numbering is given as in the original text to facilitate consultation.

कथं हि शंकरो देवो मम भर्ता भविष्यति ।
यावदेवं गतो देवो देवी हिमवतः सुता ॥१६॥
ततः समागता देवाः कृत्वाग्रे बलसूदनम् ।
जग्मुर्ब्रह्मसदः पुण्यं द्रष्टुं ब्रह्माणमव्ययम् ॥१७॥
ते सुरास्तत्स्तुतिं कृत्वा वाक्यमेतत् समैरयन् ।
शरणं भव देवानां दानवैर्विजितात्मनाम् ॥१८॥
ततोऽवोचत् सुरान् ब्रह्मा ज्ञातं कार्यं समाहितम् ।
नैतच्छंभोर्विना वीर्यात् कार्यसिद्धिर्भविष्यति ॥१९॥
तथा यतध्वं देवेशो यथा वाञ्छति पार्वतीम् ।
इत्युक्त्वान्तर्दधे ब्रह्मा स्वप्ने लब्धं धनं यथा ॥२०॥
ततो मेरुं समागत्य पुनर्मन्त्रं प्रचक्रिरे ।
तेषामाहेद्दशं शक्रस्तुष्टः शंभुः पुरा मम ॥२१॥
प्रतिपन्नं च देवेन स्वाङ्गात् सेनापतिं प्रति ।
तस्मादेवं गते कार्ये कारणं मकरध्वजः ॥२२॥
इति संचिन्त्य देवेशः काममाहूय सत्वरम् ।
उवाच वचनं हृद्यं देवानामनुकम्पया ॥२३॥
यथा देवो भजेद् देवीं तथा काम विधीयताम् ॥२४॥
कामो वाक्यं हरेः श्रुत्वा प्रहस्येदमुवाच ह ।
करिष्ये सर्वमेवं हि सखा मे चेद् भवेन्मधुः ॥२५॥
लब्ध्वा कामो मधुं मित्रं प्रतस्थे भार्यया सह ।
कृत्वा सज्जं धनुर्बाणं पौष्पं पाणौ समाहितः ॥२६॥
यत्र देवाधिदेवेशो देवदारुवने स्थितः ।
नन्दीश्वरः प्रतीहारः कृतध्यानोऽवतिष्ठति ॥२७॥
चूतवृक्षाश्रितः कामो यावद् बाणं सुमोहनम् ।
संदधात्यन्तरे चास्मिन् देवी प्राप भवाश्रमम् ॥२८॥
त्यक्तध्यानव्रतो देवो हृष्टश्चाह्लादचेतनः ।
ततो विलोकयामास दिशः सर्वाः प्रयत्नतः ॥३०॥
चूतवृक्षाश्रितं काममपश्यच्च रुषान्वितः ।
भस्मीकृतस्तृतीयाक्ष्णा वह्निज्वालावता ततः ॥३१॥
देवोऽप्यन्तर्दधे तस्मात् स्थानादाशु निजं गृहम् ।
गते देवे च देव्यां च कामपत्नी सुदुःखिताः ॥३३॥
भस्मीकृतं पतिं दृष्ट्वा विललाप सुदुःखिता ।
दृष्ट्वा रतिं सुदुःखार्तां वागुवाचाशरीरिणी ॥३४॥
मा रोदीस्त्वं शुभापाङ्गि तव भर्ता करिष्यति ॥३५॥

सर्वकार्याण्यनङ्गोऽपि मित्रकार्यविधानतः ।
यदा चायं महादेवः परिणेष्यति पार्वतीम् ॥३६॥
ततः शंभोरनुध्यानादुत्थास्यति न संशयः ।
द्वापरान्ते यदा कृष्णो द्वारकायां निवत्स्यति ॥३७॥
तत्पुत्रो भविता देही प्रद्युम्नो नाम ते पतिः ।
इत्युक्ता साऽजहाच्छोकमाकाशाजातया गिरा ॥३८॥
अचिन्तयत्तदा देवी उमापि हिमवद्गृहे ।
कामस्य दहनं तेजः शंभोर्यत्तदनुत्तमम् ॥३९॥
कथं भर्ता भवेद् देवः कामस्योत्थापनं कथम् ।
नैतत् तपो विना कार्यं क्वचित् कस्यापि सिध्यति ॥४०॥
एवं संचिन्तयित्वाथ सखीभिः सहिता ततः ।
तपश्चकार सुमहत् पित्रादेशाच्छमव्रता ॥४१॥
वर्षास्वभ्रावकाशस्था हेमन्ते जलशायिनी ।
ग्रीष्मे पञ्चाग्नितप्ताङ्गी तपस्युग्रे समास्थिता ॥४२॥
तां दृष्ट्वा तपसोपेतां ब्रह्मचारिवया हरः ।
आजगामाश्रमं देव्याः कृतातिथ्योऽब्रवीदिदम् ॥४३॥
कृशमध्ये कृशापाङ्गि किमर्थं नवयौवने ।
तपः करोषि कल्याणि कस्यार्थे कारणं वद ॥४४॥
उवाच चोत्तरं सा वै सत्यं च मधुरं तथा ।
वटो तपःसमारम्भः क्रियते शंकराप्तये ॥४५॥
विचार्य च हरः श्रुत्वाऽनन्दयत् कार्यमात्मनः ।
उमाभक्तिपरीक्षार्थं शिवं वाचा निनिन्द वै ॥४६॥
तस्य तद् वचनं श्रुत्वा न सेहे सा गिरेः सुताः ।
गन्तुकामामुमां मत्वा तस्मात् स्थानान् महेश्वरः ।
स्वं वपुर्दर्शयामास त्रिनेत्रं शूलपाणिनम् ॥४७॥
लज्जिताभूद् भवानीशं दृष्ट्वा तस्थावधोमुखी ।
विजयाथ च योगीन्द्रं प्रार्थ्या चाभिजने स्वियम् ।
पार्वतीहरणार्थाय यत्नं च प्रकरोम्यहम् ॥४८॥
इत्युक्त्वान्तर्दधे देवो देव्यागाच्च पितुर्गृहम् ।
देवीलाभाय सप्तर्षीन् सस्मार स्मरशासनः ॥४९॥
प्रणेमुस्तेऽप्यथागत्य संस्मृताः परमेश्वरम् ।
ऊचुश्च प्राञ्जलिपुटाः कुर्मः किं शाधि नो भृशम् ॥५०॥
ततोऽब्रवीन् मुनीनीशः समस्तांश्च गिरेर्गृहम् ।
गत्वा तथा कुरुध्वं मे पार्वती स्याद् यथा प्रिया ॥५१॥

तथेति ते प्रतिज्ञाय संकेतं शंभुना समम् ।
कृत्वा जग्मुः सपत्नीका गिरीन्द्रस्य निवेशनम् ॥५२॥
दत्तार्घा भूधरेन्द्रेण कृतासनपरिग्रहाः ।
ऊचुरद्रिमुमां यच्छ शंकरायार्थिने प्रियाम् ॥५३॥
दत्तेत्युक्ता गिरीन्द्रेण निरूप्योद्वाहवासरम् ।
लब्ध्वानुज्ञां समायाता यत्रास्ते स महेश्वरः ॥५४॥
ऊचुस्ते शंकर सर्वे दत्ता हिमवता शिवा ।
कृतकार्याश्च सर्वेऽपि वव्रजुस्ते यथागतम् ॥५५॥
चक्रुर्विवाहसामग्रीं ब्रह्मेन्द्रादिसुरास्तथा ॥५६॥
विवाह्योमां विधानेन जगाम स्वालयं पुनः ।
तत्रैकान्तरतिर्देवो यावत्तिष्ठति कामवान् ॥५८॥
तावत् त्रस्तैः सुरैरग्निः प्रेषितोऽगान् महेश्वरम् ।
अग्नौ तत्र गते देवो रतिं कृत्वा महेश्वरः ॥५९॥
निचिक्षेप मुखे वह्नेः स्वरेतो व्रीडितो भृशम् ।
रेतसा तेन तप्तोऽग्निर्गङ्गातोये निक्षिप्तवान् ॥६०॥
हररेतोऽग्निनोद्गीर्णं गङ्गामध्ये पपात ह ।
तया तु स्वतटे न्यस्तं दग्धया रुद्ररेतसा ॥६१॥
सप्तर्षीणां च षट् पत्न्यः स्नानार्थं जाह्नवीं ययुः ।
शीतार्तास्ताः कृतस्नाना दृष्ट्वा तेजस्तटे ज्वलत् ॥६२॥
मत्वाग्निमिति ताः सर्वास्तपन्ति स्म यथेच्छया ।
तपन्तीनां च वै तासां तद्बीजसंभवं मुने ॥६३॥
षडाननं समारूढं श्रोणिद्वारेण सत्वरम् ।
यदान्योन्यमुत्पतितुं शक्ता नाग्निपुरोगमाः ॥६४॥
चिन्तां जग्मुस्तदा सर्वा मुनित्रासात् ततो भयात् ।
ततश्च तपसो वीर्यान्निष्कृष्य स्वोदरात्ततः ॥६५॥
षड्भिरेकत्वमापद्य श्वेतपर्वतमस्तके ।
मध्ये शराणां वै कृत्य निक्षिप्तं वीर्यमुत्तमम् ॥६६॥
शुक्लायां प्रतिपद्यासीद् द्वितीयायां समीकृतः ।
तृतीयायां च साकारः सर्वलक्षणलक्षितः ॥६७॥
चतुर्थ्यां परिपूर्णाङ्गः षण्मुखो द्वादशेक्षणः ।
अलंकृतस्तु पञ्चम्यां षष्ठ्यां च स समुत्थितः ॥६८॥
तेजसा श्वेतताम्रेण ततापं स जगत्त्रयम् ।
जातमित्थं समाकर्ण्य सर्वे शक्रमुखाः सुराः ॥६९॥
समागत्यास्य संस्कारं ब्रह्मा चक्रे यथाविधि ।

तुष्टेन पार्वतीशेन शक्तिर्दत्ता दृढा शुभा ।।७०।।
ततस्तु प्राप्तसंस्कारो ब्रह्माद्यैरभिनन्दितः ।
शक्तिहस्तोऽभिषिक्तस्तु देवसेनासमावृतः ।
वित्ताधिपेन साह्येन पावकिः षण्मुखोंऽशतः ।।७३।।
गाङ्गेयः कार्त्तिकेयश्च गुहः स्कन्द उमासुतः ।
देवसेनापतिः स्वामी सेनानीश्च शिखिध्वजः ।।७४।।
कुमारः शक्तिधारी च तस्य नामानि षोडश ।।७५।।
कृताभिषेकं लब्धास्त्रं महासेनं महेश्वरः ।
तमुवाच सुमधुरं सर्वदेवसमागमे ।।७८।।
रक्षा कार्या त्वया पुत्र सामरस्य शतक्रतोः ।।७९।।
लब्ध्वा शक्ति महासेनो देवसेनो महाव्रतः ।
जघान दानवेन्द्रं तं तारकं तरसा तदा ।।८५।।
एवं निहत्य दैत्येन्द्रं स गाङ्गेयो महाबलः ।
शक्तिं शिप्राजले मुक्त्वा पातालं च बिभेद सा ।।८७।।

II

SKANDA-PURAṆA

Nāgarakhaṇḍa; Hāṭakeśvara-māhātmya

Chapter 245

पूर्वं प्रजापतिर्दक्षो ब्रह्मणोऽङ्गुष्ठसंभवः ।।५।।
तस्यासीद् दुहिता साध्वी सती नाम सुलक्षणा ।
हरेणोढा विधिज्ञेन वेदोक्तविधिना ततः ।।६।।
स चकार महायज्ञे हरद्वेषं विमूढधीः ।
तेन द्वेषेण महता सती प्रकुपिता भृशम् ।।७।।
यज्ञवेद्यां समागम्य वह्निधारणया तदा ।
प्राणायामपरा भूत्वा देहोत्सर्गं चकार सा ।।८।।
पितृभागं परित्यज्य स्वभागेन युता सती ।
मनसा ध्यानमगमच्छीतलं च हिमालयम् ।।९।।
दह्यमाना हि सा देवी हिमालयसुताभवत् ।
तत्र सा पार्वती भूत्वा तप उग्रं समाश्रिता ।।११।।
शिवभक्तिरता नित्यं हरव्रतपरायणा ।
शृङ्गे हिमवतः पुत्री मनो न्यस्य महेश्वरे ।।१२।।
ततो वर्षसहस्रान्ते भगवान् भूतभावनः ।
अथाजगाम तं देशं विप्ररूपो महेश्वरः ।।१३।।

तां ज्ञात्वा तपसा शुद्धां कर्मपाकैः परीक्षितैः ।
ततो दिव्यवपुर्भूत्वा करे जग्राह पार्वतीम् ।।१४।।
तपसा निर्जितश्चास्मि करवाणि च किं प्रियम् ।
ततः प्राह महेशानं प्रमाणं मे पिता गुरुः ।।१५।।
सप्तर्षीन् स तथोक्तस्तु प्रेषयामास शंकरः ।
ते तत्र गत्वा समयं वक्तुं हिमवता सह ।।१६।।
निवेद्य च महेशानं प्रेषिता मुनयो ययुः ।
ततो लग्नदिने देवा महेन्द्रादय ईश्वरम् ।।१७।।
ब्रह्मविष्णुपुरोगाश्च पुरोधायाग्निमाययुः ।
योगसिद्धाः समायान्तं वरवेषं वृषध्वजम् ।।१८।।
हिमवान् पूजयामास मधुपर्कादिकैः शुभैः ।
उपचारैर्मुदा युक्तो मानयन् कृतकृत्यताम् ।।१९।।
वेदोक्तेन विधानेन तां कन्यां समयोजयत् ।
पाणिग्रहेण विधिना द्विजाग्निगणसंवृतः ।।२०।।
वह्निं प्रदक्षिणीकृत्य गिरीशस्तदनन्तरम् ।
दानकाले च गोत्रादि पृष्टो लज्जापरो हरः ।।२१।।
ब्रह्मणो वचनात्तेन विधिशेषोऽवशेषितः ।
चरुप्राशनकाले तु पञ्चवक्त्रप्रकाशकृत् ।।२२।।
सहितः सकलैर्देवैः कुतूहलपरायणः ।
गिरिजार्थं समायुक्तो वरः कोऽपि महेश्वरः ।।२३।।
नवकोटिमुखं दृष्ट्वा साट्टहासो जनोऽभवत् ।
वैदिकी श्रुतिरित्युक्त्वा शिव त्वं स्थिरतां व्रज ।।२४।।
लज्जिता सा परित्यागं नाकरोत् पञ्चजन्मसु ।
भर्तारमसितापाङ्गी हरमेवाभ्यगच्छत ।।२५।।
ततो विवाहे संपूर्णे हरोऽगात् कौतुकौकसि ।।२६।।
तस्मिन् मनोहरतमे कामवृद्धिकरे गृहे ।।३२।।
पार्वत्या वसतः सार्धं कामो दृष्टिपथं ययौ ।
वायुरूपः शिवं दृष्ट्वा कामः प्रोवाच शंकरम् ।।३३।।
कृपां कुरु महादेव देहदानं प्रयच्छ मे ।।३६।।
यन् मया त्वं पुरा दग्धः पर्वते पुरतोऽनघ ।
तस्या एव समीपे त्वं पुनर्भव स्वदेहवान् ।।३७।।
सदा घूर्णितनेत्रश्च तयोर्देहमुपाविशत् ।।३८।।
... ...

एवं प्रकीडतस्तस्य वत्सराणां शतं ययौ ।।४२।।

सामग्रमेका निशा यद्वन् मैथुने सक्तचेतसः ।
एतस्मिन्नन्तरे देवास्तारकप्रद्रुता भयात् ॥
ब्रह्माणं शरणं जग्मुः स्तुत्वा तं शरणं गताः ॥४३॥
तारकोऽसौ महारौद्रस्त्वया दत्तवरः पुरा ॥४४॥
विजित्य तरसा शक्रं भुङ्क्ते त्रैलोक्यपूजितः ।
वधोपायो यथा तस्य जायते त्वं कुरु स्वयम् ॥४५॥
मया दत्तवरश्चासौ मयैवोच्छिद्यते न हि ।
स्वयं संवर्ध्य कटुकं छेत्तुं कोऽपि न चार्हति ॥४६॥
तस्मात्तस्य वधोपायं कथयामि महात्मनः ।
पार्वत्यां यो महेशानात् सूनुरुत्पत्स्यते स हि ॥४७॥
दिनसप्तकवान् भूत्वा तारकं स हनिष्यति ।
इति वाक्यं तु ते श्रुत्वा मन्दरं लोकसुन्दरम् ॥४८॥
ब्रह्मलोकात् समाजग्मुः पीडिता दैत्यदानवैः ॥४९॥
ततः संमन्त्र्य ते देवा वह्निं स्तुत्वा यथार्थतः ॥१६॥
प्रसन्नवदनं चक्रुः कार्यसाधनतत्परम् ।
कर्मसाक्षी महातेजाः कृत्वा पारावतं वपुः ॥१७॥
प्रविवेश ततो मध्ये द्रष्टुं देवं महेश्वरम् ।
तं दृष्ट्वा भगवांस्तत्र कारणं समबुध्यत ॥१९॥
ऊर्ध्वरेतास्ततस्तस्मिन् ससर्जादौ दधार तत् ।
वीर्यं वह्निमुखे चैव सोत्पपात गृहाद् बहिः ॥२०॥
गते तस्मिन् पतंगेऽथ पार्वती विफलश्रमा ।
संक्रुद्धा सर्वदेवानां सा शशाप महेश्वरी ॥२१॥
यस्मान् ममेच्छा विहता भवद्भिर्दुष्टबुद्धिभिः ।
तस्मात् पाषाणतामाशु व्रजन्तु त्रिदिवौकसः ॥२२॥

The gods praise Pārvatī and with this ch. 246 comes to an end, followed by ch. 247 in praise of Tulasī-patra. The story is resumed in ch. 264 :

कार्त्तिकेयश्च पार्वत्याः प्राणेभ्यश्चातिवल्लभः ।
संक्रीडति समीपस्थो नानाचेष्टाभिरुद्यतः ॥
एवं प्रक्रीडतस्तस्य दिवसाः पञ्च जज्ञिरे ॥४॥
ततो देवा महेन्द्राद्यास्तारकत्रासविद्रुताः ।
स्तुवन्तः शंकरं सर्वे तारकस्य जिघांसया ॥५॥
चक्रुः कुमारं सेनान्यं जाह्नव्यां स्वगणैः सुराः ।
प्रणम्य मुनिसंघेभ्यः प्रययौ रिपुविग्रहे ॥८॥

ततस्तारकसैन्यस्य दैत्यदानवकोटयः ।
समाजग्मुस्तस्य पुराच्छंखनादभयातुराः ॥६॥
तद् भग्नं दानवबलं दृष्ट्वा स युयुधे रणे ।
बभञ्ज सद्यो देवेशो बाणजालैरनेकधा ॥१३॥
शक्तिनायुध्य गङ्गिन्याश्चिक्षेप कृष्णप्रेरिता ।
सरथं च सयन्तारं चक्रे तं भस्मसात् क्षणात् ॥१४॥
एवं च तारकं हत्वा सप्तमेऽह्नि बालकः ।
मन्दराचलमासाद्य पितरौ संप्रहर्षयन् ।
उवाच सकलं स्कन्दः परमानन्दनिर्भरः ॥१६॥

III

SKANDA-PURAṆA

Nāgarakhaṇḍa

Chapters 70-71

The story reads :

अथ प्राह सहस्राक्षो भयत्रस्तो बृहस्पतिम् ।
दिने दिने वयं दैत्यैर्विजयामो द्विजोत्तम ॥२४॥
तदुपायं सुराचार्य स्वबुद्धया त्वं प्रचिन्तय ।
येन मे स्याज्जयो युद्धे तव कीर्तिरनिन्दिता ॥२६॥
ततो बृहस्पतिः प्राह चिरं ध्यात्वा शचीपतिम् ।
प्रहृष्टवदनो ज्ञात्वा जयोपायं महाहवे ॥२७॥
मया शक्र परिज्ञातः स उपायो महाहवे ।
जीयन्ते शत्रवो येन लीलयैवापि भूरिशः ॥२८॥
यदाभीष्टं वरं तेन प्रार्थितस्त्रिपुरान्तकः ।
तदैवं वचनं प्राह प्रणिपत्य मुहुर्मुहुः ॥२९॥
अजेयः सर्वदेवानां त्वत्प्रसादादहं विभो ।
यथा भवामि संग्रामे त्वां विहाय तथा कुरु ॥३०॥
न तं स्वयं महादेवः स्वशिष्यं सूदयिष्यति ।
विषवृक्षमपि स्थाप्य कश्छिनत्ति पुनः स्वयम् ॥३१॥
तस्माज्जनयतु क्षिप्रं हरस्तन्नाशकृत्सुतम् ॥३२॥
येन सेनाधिपत्ये तं विनियोज्य महाहवम् ।
कुर्मो दैत्यैः समं शस्त्रैः प्राप्नुयाम ततो जयम् ॥३३॥
ततो देवगणैः सर्वैः समेतः पाकशासनः ।
तमर्थं प्रोक्तवाच्छंभुं विनयावनतः स्थितः ॥३५॥
सुतस्य जननार्थाय कुरु यत्नं वृषध्वज ।

येन सेनाधिपत्ये तं योजयामि दिवौकसाम् ॥३६॥
अथोवाच विहस्योच्चैः शंकरस्त्रिदशेश्वरम् ।
करिष्यामि वचः क्षिप्रं तव शक्र न संशयः ॥३९॥
एवमुक्त्वा महादेवो गत्वा कैलासपर्वतम् ।
गौर्या समं तपश्चक्रे कामधर्मयथोचितम् ॥४१॥
अथ देवगणाः सर्वे भयसंत्रस्तमानसाः ।
चक्रुर्मन्त्रं तदर्थं हि तारकेण प्रपीडिताः ॥४३॥
सहस्रं वत्सराणां तु रतासक्तस्य शूलिनः ।
अतिक्रान्तं न देवानां तेन कृत्यं विनिर्मितम् ॥४४॥
ततस्तत्रैव संजग्मुः सर्वे देवाः सवासवाः ।
उद्वहन्तः परामार्तिं तारकादिसमुद्भवाम् ॥४५॥
अथ कैलासमासाद्य यावद्यान्ति भवान्तिकम् ।
निषिद्धा नन्दिना तावन्न गन्तव्यमतः परम् ।
ततस्तैर्विबुधैः सर्वैः प्रेषितस्तत्र चानिलः ।
किं करोति महादेवः शीघ्रं विज्ञायतामिति ॥४६॥
अथ वायुर्गतस्तत्र यत्रास्ते भगवाञ्छिवः ।
गौर्या सह रतासक्त आनन्दं परमं गतः ॥५०॥
अथ प्रचलिते शुक्रे स्थानादप्राप्तयोनिके ।
देवेन वीक्षितो वायुर्नातिदूरे व्यवस्थितः ॥५१॥
ततो व्रीडासमोपेतस्तत्क्षणादेव चोत्थितः ।
भावासक्तां प्रियां त्यक्त्वा मा मोत्तिष्ठेतिवादिनीम् ॥५२॥
अब्रवीदथ तं वायुं विनयावनतं स्थितम् ।
किमर्थं त्वमिहायातः कच्चित् क्षेमं दिवौकसाम् ॥५३॥
एते शक्रादयो देवा नन्दिना विनिवारिताः ।
तारकेण हतोत्साहास्तिष्ठन्ति गिरिरोधसि ॥५४॥
अथ तानाह्वयामास तत्क्षणात् त्रिपुरान्तकः ।
संप्राह च विषण्णः स कृताञ्जलिपुटान् स्थितान् ॥५६॥
युष्मत्कृते समारम्भः पुत्रार्थं यो मया कृतः ।
स्वथाना च्चलिते शुक्रे कृतो मोघोऽद्य वायुना ॥५७॥
एतद् वीर्यं मया धैर्यात् स्तम्भितं लिङ्गमध्यगम् ।
अमोघं तिष्ठते सर्वं क्व दधामि निवेद्यताम् ॥५८॥
येन संजायते पुत्रो दानवान्तकरः परः ।
सेनानाथश्च युष्माकं दुर्धरः समरे परैः ॥५९॥
एतत्कल्पाग्निसंकाशं धर्तुं शक्नोति नापरः ।

बिना वैश्वानरं तस्माद् दधात्वेष सनातनम् ।।६०।।
अथ प्राहुः सुराः सर्वे वह्निं संश्लाघ्य सादराः ।
त्वं धारयाग्ने वक्त्रान्ते वीर्यमेतद् भवोद्भवम् ।।६२।।
ततः प्रसारयामास स्ववक्त्रं पावको द्रुतम् ।।६३।।
शंकरोऽप्यक्षिपत् तत्र कामबाणप्रपीडितः ।
गौरीं भगवतीं ध्यायन्नानन्दं परमं गतः ।।६४।।
पावकोऽपि भृशं तेन कल्पाग्निसदृशेन च ।
दह्यमानोऽक्षिपद् भूमौ शरस्तम्बे सुविस्तरे ।।६५।।
एतस्मिन्नन्तरे प्राप्ता भ्रममाणा इतस्ततः ।
भार्यास्तत्र मुनीनां ताः षण्णां षट् कृत्तिकाः शुभाः ।।६६।।
तासां निवेशयामास स्वयमेव शतक्रतुः ।
एतद् बीजं त्रिनेत्रस्य परिपाल्यं प्रयत्नतः ।।६७।।
अत्र संपत्स्यते पुत्रो द्वादशार्कसमप्रभः ।
भवतीनामपि प्रायः पुत्रत्वं संप्रयास्यति ।।६८।।

Here ends chapter 70 named Kārttikeyotpatti-varṇana

Chapter 71 opens :—

तास्तथेति प्रतिज्ञाय चक्रुस्तच्छक्रशासनम् ।
सूतिकागृहधर्मे यत्तच्चक्रुस्तस्य सर्वशः ।।१।।
अथान्यदिवसे बालो द्वादशार्कसमद्युतिः ।
संजज्ञे तेन वीर्येण द्विभुजैकमुखः शुभः ।।२।।
यथासौ जातमात्रस्तु प्ररुरोद सुदुःखितः ।
तच्छ्रुत्वा रुदितं सर्वाः कृत्तिकास्तमुपागताः ।।३।।
महासेनोऽपि संवीक्ष्य मातृस्ताः समुपागताः ।
सोत्कण्ठः षण्मुखो जातो द्वादशाक्षभुजस्तथा ।।४।।
एकैकस्याः पृथक्त्वेन प्रपपौ प्रयतः स्तनम् ।
द्वाभ्यामालिङ्गयामास भुजाभ्यां स्नेहपूर्वकम् ।।५।।
एतस्मिन्नन्तरे प्राप्ता ब्रह्मविष्णुशिवादयः ।।६।।
महोत्सवोऽथ संजज्ञे तस्मिन् स्थाने निरर्गलः ।।७।।
ततस्तु देवताः सर्वास्तस्य नाम प्रचक्रिरे ।
स्कन्दनाद् रेतसो भूमौ स्कन्द इत्येव सादरम् ।।६।।
अथ तस्य कुमारस्य तदा तत्राभिषेचनम् ।
सेनापत्ये कृतं साक्षाद् देवानां शंभुना स्वयम् ।।१०।।
ततस्तमग्रतः कृत्वा सेनानाथं सुरेश्वराः ।
जग्मुः ससैनिकास्तत्र तारको यत्र संस्थितः ।।१४।।

तारकोऽपि समालोक्य देवान् स्वयमुपागतान् ।
युद्धार्थं हर्षसंयुक्तः संमुखः सत्वरं ययौ ॥१५॥
ततोऽभूत् सुमहद्युद्धं देवानां दानवैः सह ।
कोपसंरक्तनेत्राणां मृत्युं कृत्वा निवर्तनम् ॥१६॥
अथ स्कन्देन संवीक्ष्य दूरस्थं तारकं रणे ।
समाहूय ततो मुक्ता सा शक्तिस्तस्य मृत्यवे ॥१७॥
अथासौ हृदयं भित्त्वा तस्य दैत्यस्य दारुणा ।
चमत्कारपुरोपान्ते पतिता रुधिरोक्षिता ॥१८॥
तारकस्तु गतो नाशं मुक्तः प्राणैश्च तत्क्षणात् ॥१९॥
स्कन्दोऽपि तां समादाय शक्तिं तत्र पुरोत्तमे ।
स्थापयामास येनैव रक्तशृङ्गोऽभवद् दृढः ॥२०॥

IV

VAYU-PURAṆA

Śrāddhakalpa

Chapter 11

अमूर्तयः पितृगणाः पुत्रास्ते वै प्रजापतेः ।
विरजस्य द्विजाः श्रेष्ठा वैराजा इति विश्रुताः ॥२॥
एष वै प्रथमः कल्पो वैराजानां प्रकीर्तितः ॥४॥
तेषां तु मानसी कन्या मेना नाम महागिरेः ।
पत्नी हिमवतः शुभ्रा यस्यां मैनाक उच्यते ॥५॥
जातः सर्वौषधिधरः सर्वरत्नकरात्मवान् ।
पर्वतः प्रवरः पुण्यः क्रौञ्चस्तस्यात्मजोऽभवत् ॥६॥
तिस्रः कन्यास्तु मेनायां जनयामास शैलराट् ।
अपर्णामेकपर्णां च तृतीयामेकपाटलाम् ॥७॥
आश्रिते द्वे ह्यपर्णा तु अनिकेता तपोऽचरत् ।
शतं वर्षसहस्राणि दुश्चरं देवदानवैः ॥८॥
एका तत्र निराहारा तां माता प्रत्यभाषत ॥१०॥
निषेधयन्ती ह्युमेति माता स्नेहेन दुःखिता ।
सा तथोक्ता तया देवी मात्रा दुश्चरचारिणी ॥११॥
उमेति सा महाभागा त्रिषु लोकेषु विश्रुता ॥१२॥
उमा तासां वरिष्ठा च श्रेष्ठा च वरवर्णिनी ॥१५॥
महायोगबलोपेता महादेवमुपस्थिता ।
दत्तकाण्वोशनास्तस्याः पुत्रो वै भृगुनन्दनः ॥१६॥
रुद्राणी सा तु प्रवरा स्वगुणैरतिरिच्यते ।

अन्योन्यप्रीतिरनयोरुमाशंकरयोयथा ॥२०॥
श्लेषं संसक्तयोर्ज्ञात्वा शङ्कितः किल वृत्रहा।
ताभ्यां मैथुनसक्ताभ्यामपत्योद्भवभीरुणा।
तयोः सकाशमिन्द्रेण प्रेषितो हव्यवाहनः ॥२१॥
अनयो रतिविघ्नं च त्वमाचर हुताशन।
सर्वत्र गत एव त्वं न दोषो विद्यते तव ॥२२॥
इत्येवमुक्ते तु तथा वह्निना च तथा कृतम्।
उमादेहं समुत्सृज्य शुक्रं भूमौ विसर्जितम् ॥२३॥
ततो रुषितया देव्या शप्तोऽग्निः शांशपायन।
इदं चोक्तवती वह्निं रोषगद्गदया गिरा ॥२४॥
यस्मान्मय्यवितृप्तायां रतिविघ्नं हुताशन।
कृतवानस्यकर्तव्यं तस्मात् त्वमसि दुर्मते ॥२५॥
यदेवं निभृतं गर्भं रौद्रं शुक्रं महाप्रभुम्।
गर्भं त्वं धारयस्येवमेषा ते दण्डधारणा ॥२६॥
स शापरोषाद् रुद्राण्या अन्तर्गर्भो हुताशनः।
बहून् वर्षगणान् गर्भं धारयामास वै द्विजाः ॥२७॥
स गङ्गामुपगम्याह श्रूयतां सरिदुत्तमे।
सुमहान् परिखेदो मे गर्भधारणकारणात् ॥२८॥
मद्धितार्थमिमं गर्भमतो धारय निम्नगे।
मत्प्रसादाच्च खेदो वै मन्दस्तव भविष्यति ॥२९॥
तथेत्युक्ता तदा सा तु संप्रहृष्य महानदी।
तं गर्भं धारयामास दह्यमानेन चेतसा ॥३०॥
सापि कृच्छ्रेण महता खिद्यमाना महानदी।
कालं प्रकृष्टं सुमहद् गर्भधारणतत्परा ॥३१॥
तया परिगतं गर्भं कुक्षौ हिमवतः शुभे।
शुभं शरवणं नाम चित्रं पुष्पितपादपम् ॥३२॥
तत्र तं व्यसृजद् गर्भं दीप्यमानमिवानलम् ॥३२॥
रुद्राग्निगङ्गातनयस्तत्र जातोऽरुणप्रभः।
आदित्यशतसंकाशो महातेजाः प्रतापवान् ॥३३॥
तस्मिन् जाते महाभागे कुमारे जाह्नवीसुते।
विमानयानैराकाशं पतत्रिभिरिवावृतम् ॥३४॥
सह सप्तर्षिभार्याभिरादावेवाग्निसंभवः।
अभिषेकप्रयाताभिर्दृष्टो वर्ज्यं त्वरुंधतीम् ॥३५॥
ताभिः स बालार्कनिभो रौद्रः परिवृतः प्रभुः।

खिद्यमानाभिरत्यर्थं स्वकाभिरिव मातृभिः ।।३९।।
युगपत् सर्वदेवीहि दिदृक्षुर्जाह्नवीसुतः ।
षण्मुखो व्यसृजच्छ्रीमांस्तासां प्रीत्या महाद्युतिः ।।४०।।
तेन जातेन महता देवानामसहिष्णवः ।
स्कन्दिता दानवगणास्तस्मात् स्कन्दः प्रतापवान् ।।४२।।
कृत्तिकाभिस्तु यस्मात् स वर्धितः स पुरातनः ।
कार्त्तिकेय इति ख्यातस्तस्मादसुरसूदनः ।।४३।।
जृम्भतस्तस्य दैत्यारेर्ज्वालामालाकुलात्तदा ।
मुखाद् विनिर्गता तस्य स्वशक्तिरपराजिता ।।४४।।
क्रीडार्थं चैव स्कन्दस्य विष्णुना प्रभविष्णुना ।
गरुडादिति सृष्टौ हि पक्षिणौ हि प्रभद्रकौ ।।४५।।
मयूरः कुक्कुटश्चैव पताका चैव वायुना ।
यस्य दत्ता सरस्वत्या महावीणा महास्वना ।
अजः स्वयंभुवा दत्तो मेषो दत्तश्च शंभुना ।।४६।।
मायाविहरणे विप्रा गिरौ क्रौञ्चे निपातिते ।
तारके चासुरवरे समुदीर्णे निपातिते ।।४७।।
सेन्द्रोपेन्द्रैर्महाभागैर्देवैरग्निसुतः प्रभुः ।
सेनापत्येन दैत्यारिरभिषिक्तः प्रतापवान् ।।४८।।

After this the story passes on to the Tapasvinī, descending from heaven.

V

BRAHMA-PURANA

Gautama-Māhātmya

Chapter 2

Tāraka obtains a boon of invincibility from Brahmā and starts harassing the gods. They are perplexed and approach Brahmā saying:

तारकाद् भयमापन्नं भीषणं रोमहर्षणम् ।
न युद्धैस्तपसा शापैर्हन्तुमेनं क्षमा वयम् ।।१६।।
अर्वाग् दशाहाद् यो बालस्तस्मान् मृत्युमवाप्स्यति ।
तस्माद् देव न चान्येभ्यस्तत्र नीतिर्विधीयताम् ।।१७।।
पुनर्नारायणः प्राह नाहं बलोत्कटः सुराः ।
न मत्तो मदपत्याच्च न देवेभ्यो वधो भवेत् ।।१८।।
ईश्वराद्यस्तु जायेत ह्यपत्यं बहुशक्तिमत् ।

तस्माद् वधमवाप्नोति तारको लोकतापनः ॥१९॥
तद् गच्छामः सुराः सर्वे यतितुमृषिभिः सह ।
भार्यार्थं प्रथमो यत्नः कर्तव्यः प्रभविष्णुभिः ॥२०॥
तथेत्युक्ता सुरगणा जग्मुः सर्वे नगोत्तमम् ।
हिमवन्तं रत्नमयं मेनां च हिमवत्प्रियाम् ॥२१॥
सर्वे एव सभार्यं तुहिनं गिरिम् ॥२२॥
दाक्षायणी लोकमाता या शक्तिः संस्थिता शिवा ।
बुद्धिः प्रज्ञा धृतिर्मेधा लज्जा पुष्टिः सरस्वती ॥२३॥
एवं त्वनेकधा लोके या स्थिता लोकपावनी ।
देवानां कार्यसिद्धयर्थं युवयोर्गर्भमाविशत् ॥२४॥
सा तूत्पन्ना जगन्माता शंभोः पत्नी भविष्यति ।
अस्माकं भवतां चापि पालनी च भविष्यति ॥२५॥
हिमवानपि तद्वाक्यं सुराणामभिनन्द्य च ।
मेना चापि महोत्साहा अस्त्वित्येवं वचोऽब्रवीत् ॥२६॥
तदोत्पन्ना जगद्धात्री गौरी हिमवतो गृहे ।
शिवध्यानरता नित्यं तत्प्रिया तत्परायणा ॥२७॥
तां च प्रोचुः सुरगणा ईशार्थं तप आविश ।
ततो हिमवतः पृष्ठे गौरी तेपे तपो महत् ॥२८॥
पुनः संमन्त्रयामासुरीशो ध्यायति तां कथम् ।
आत्मानं वा तथान्यद् वा न जानीमः कथं भवः ॥२९॥
मेनकायाः सुतायां तु चित्तं दध्यात् सुरेश्वरः ।
तत्र नीतिर्विधातव्या ततः श्रैष्ठ्यमवाप्स्यथ ।
ततः प्राह महाबुद्धिर्वाचस्पतिरुदारधीः ॥३०॥
यस्त्वसौ मदनो धीमान् कंदर्पः पुष्पचापधृक् ।
स विध्यतु शिवं शान्तं बाणैः पुष्पमयैः शुभैः ॥३१॥
तेन विद्धस्त्रिनेत्रोऽपि ईशायां बुद्धिमादधेत् ।
परिणेष्यत्यसौ नूनं तदा तां गिरिजां हरः ॥३२॥
जयिनः पञ्चबाणस्य न बाणाः क्वापि कुण्ठिताः ।
तथोढायां जगद्धात्र्यां शंभोः पुत्रो भविष्यति ॥३३॥
जातः पुत्रस्त्रिनेत्रस्य तारकं स हनिष्यति ।
वसन्तं च सहायार्थं शोभिष्ठं कुसुमाकरम् ॥३४॥
आह्लादनं च मनसा कामायैनं प्रयच्छथ ॥३५॥
तथेत्युक्ताः सुरगणा मदनं कुसुमाकरम् ।
प्रेषयामासुरव्यग्राः शिवान्तिकमरिंदमाः ॥३६॥

स जगाम त्वराकामो धृतचापः समाधवः ।
रत्या च सहितः कामः कर्तुं कर्म सुदुष्करम् ॥३७॥
गृहीत्वा सशरं चापमीश्वरस्य पुरोऽभवत् ।
मया वेध्यस्त्ववेध्यो वै शंभुर्लोकगुरुः प्रभुः ॥३८॥
त्रैलोक्यजयिनो बाणाः शंभो मे किं दृढा न वा ।
तेनासौ चाग्निनेत्रेण भस्मशेषस्तदा कृतः ॥३९॥
तदेव कर्म सुदृढमीक्षितुं सुरसत्तमाः ।
आजग्मुस्तत्र यद् वृत्तं शृणु विस्मयकारकम् ॥४०॥
शंभुं दृष्ट्वा सुरगणा यावत् पश्यन्ति मन्मथम् ।
तावच्च भस्मसाद् भूतं कामं दृष्ट्वा भयातुराः ।
तुष्टुवुस्त्रिदशेशानं कृताञ्जलिपुटाः सुराः ॥४१॥
तारकाद् भयमापन्नं कुरु पत्नीं गिरेः सुताम् ।
विद्धचित्तो हरोऽप्याशु मेने वाक्यं सुरोदितम् ॥४२॥
गणयन्ति महात्मानः परार्थं न हिताहितम् ।
अरुंधतीं वसिष्ठं च मां तु चक्रधरं तथा ॥४३॥
प्रेषयामासुरमरा विवाहाय परस्परम् ।
संबन्धोऽपि तथा प्यासीद्धिमवल्लोकनाथयोः ॥४४॥

CHAPTER 3

हिमवत्पर्वते श्रेष्ठे नानारत्नविचित्रिते ।
महोत्सवे वर्तमाने विवाहः समजायत ॥४॥
ऋषयो लोकपालाश्च आदित्याः समरुद्गणाः ।
विवाहे वेदिकां चक्रुर्देवदेवस्य शूलिनः ॥८॥
अग्निश्चकार यच्चेष्टं हिमवल्लोकनाथयोः ॥१२॥
लाजाधृक् चापि मैनाको बभूव मुनिसत्तम ॥१४॥
पुण्याहवाचनं वृत्तमन्तर्वेश्मनि नारद ।
वेदिकायामुपाविष्टौ दंपती सुरसत्तमौ ॥१५॥
अग्निं प्रज्वाल्य विधिवदश्मानं चापि पुत्रक ।
हुत्वा लाजाश्च विधिवत् प्रदक्षिणमथाकरोत् ॥१६॥
अश्मनः स्पर्शहेतोश्च देव्यङ्गुष्ठं करेऽस्पृशत् ।
विष्णुना प्रेरितः शंभुर्दक्षिणस्य पदस्य च ॥१७॥
तामदर्शमहं तत्र होमं कुर्वन् हरान्तिके ।
दृष्टेऽङ्गुष्ठे दुष्टबुद्धया वीर्यं सुस्राव मे तदा ॥१८॥
विडम्बितो न कामेन कोऽप्यस्मिन् भुवनत्रये ।

लज्जया कलुषीभूतः स्कन्नं वीर्यमचूर्णयम् ।।१६।।
मद्वीर्याच्चूर्णितात् सूक्ष्माद् वालखित्याः प्रजज्ञिरे ।
ततो महानभूत्तत्र हाहाकारः सुरोदितः ।।
लज्जया परिभूतोऽहं निर्गतस्तु तदासनात् ।।२०।।
ब्रह्माणमाह्वयस्वेह गतपापं करोम्यहम् ।
एवमुक्त्वा स भगवानुमया सहितो हरः ।।२३।।
भूमिं कमण्डलुं कृत्वा तत्रापः संनिवेश्य च ।
पावमान्यादिभिः सूक्तैरभिमत्र्य च यत्नतः ।
मामुवाच च लोकेशो गृहाणेमं कमण्डलुम् ।
देवोत्सवे मातुरहं पदाग्रं समीक्ष्य पापात् पतितत्वामाप ।
प्रादात् कृपालुः स्मरणात् पवित्रां गङ्गां पिता पुण्यकमण्डलुस्थाम् ।।३७।।

With this ends ch. 3, entitled Brahmakamaṇḍaludāna in the division called Gaṅgotpatti. Ch. XII resumes the story abruptly, of course, after Agni has drunk the Essence of Śiva. The story, set in the glorification of Kṛttikātīrtha, runs :

यत् ख्यातं कृत्तिकातीर्थं कार्त्तिकेयादनन्तरम् ।
तस्य श्रवणमात्रेण सोमपानफलं भवेत् ।।१।।
पुरा तारकसंशान्त्यै भवरेतोऽपिबत् कविः ।
रेतोगर्भं कविं दृष्ट्वा ऋषिपत्न्योऽस्पृहन् मुने ।।२।।
सप्तर्षीणामनुस्नातां वर्जयित्वा त्वरुंधतीम् ।
तासु गर्भः समभवत् षट्सु स्त्रीषु तदाग्नितः ।।३।।
तप्यमानास्तु शोभिष्ठा ऋतुस्नातास्तु ता मुने ।
किं कुर्मः क्व च गच्छामः किं कृत्वा सुकृतं भवेत् ।।४।।
इत्युक्त्वा ता मिथो गङ्गां व्यग्रा गत्वा व्यपीडयन् ।
ताभ्यस्ते निःसृता गर्भाः फेनरूपास्तदाम्भसि ।।५।।
अम्भसा त्वेकतां प्राप्ता वायुना सर्व एव हि ।
एकरूपस्तदा ताभ्यः षण्मुखः समजायत ।।६।।
स्नावयित्वा तु तान् गर्भान् ऋषिपत्न्यो गृहान् ययुः ।
तासां विकृतरूपाणि दृष्ट्वा ते ऋषयोऽब्रुवन् ।।७।।
गम्यतां गम्यतां शीघ्रं स्वैरी वृत्तिर्न युज्यते ।
स्त्रीणामिति ततो वत्स निरस्ताः पतिभिस्तु ताः ।।८।।
ततो दुःखं समाविष्टास्त्यक्ताः स्वपतिभिश्च षट् ।
ता दृष्ट्वा नारदः प्राह कार्त्तिकेयो हरोद्भवः ।।९।।

गांङ्योऽग्निभवश्चेति विख्यातस्तारकान्तकः ॥१०॥
देवर्षेर्वचनादेव समभ्येत्य च षण्मुखम् ।
कृत्तिकाः स्वयमेवैतद्यथावृत्तं न्यवेदयन् ॥११॥
ताभ्यो वाक्यं कृत्तिकाभ्यः कार्त्तिकेयोऽनुमन्य च ।
गौतमीं यान्तु सर्वाश्च स्नात्वा पूज्य महेश्वरम् ॥१२॥
एष्यामि चाहं तत्रैव नेष्यामि सुरमन्दिरम् ।
तथेत्युक्ताः कृत्तिकाश्च स्नात्वा गङ्गां च गौतमीम् ॥१३॥
देवेश्वरं च संपूज्य कार्त्तिकेयानुशासनात् ।
देवेश्वरप्रसादेन प्रययुः सुरमन्दिरम् ॥१४॥

Here ends ch. XII entitled Kṛttikā-tīrtha-varṇana.

VI
BRAHMAṆḌA PURAṆA
Upodghāta-parva
Chapter 10

एतेषां मानसी कन्या मेना नाम महागिरेः ।
पत्नी हिमवतः पुत्रो यस्या मैनाक उच्यते ।
पर्वतप्रवरः सोऽथ क्रौञ्चश्चास्य गिरेः स्मृतः ॥७॥
तिस्रः कन्यास्तु मेनायां जनयामास शैलराट् ।
अपर्णामेकपर्णां च तृतीयामेकपाटलाम् ॥८॥
एका तत्र निराहारा तां माता प्रत्यभाषत ।
निषेधयन्ती सोमेति मातृस्नेहेन दुःखिता ॥१२॥
सा तथोक्ता तदापर्णा देवी दुश्चरचारिणी ।
उमेति हि महाभागा त्रिषु लोकेषु विश्रुता ॥१३॥
उमा तासां वरिष्ठा च श्रेष्ठा च वरवर्णिनी ।
महायोगबलोपेता महादेवमुपस्थिता ॥१७॥
रुद्राणी सा तु प्रवरा स्वैर्गुणैरतिरिच्यते ।
अन्योन्यप्रीतमनसोरुमाशङ्करयोरथ ॥२२॥
श्लेषं संसक्तयोर्ज्ञात्वा शङ्कितः किल वृत्रहा ।
ताभ्यां मैथुनसक्ताभ्यामपत्योद्भवभीरुणा ॥२३॥
तयोः सकाशमिन्द्रेण प्रेषितो हव्यवाहनः ।
अनयो रतिविघ्नं च त्वमाचर हुताशन ॥२४॥
इत्येवमुक्ते तु तदा विघ्नं वह्निना च तथा कृतम् ॥२५॥
उमां देवः समुत्सृज्य शुक्रं भूमौ व्यसर्जयत् ।
ततो रुषितया सद्यः शप्तोऽग्निरुमया तदा ॥२६॥

यदेवं विगतं गर्भं रौद्रं शुक्रं महाप्रभुम् ॥२८॥
गर्भं त्वं धारयस्वैवमेषा ते दण्डधारणा ।
स शापरोषाद् रुद्राण्या अन्तर्गर्भो हुताशनः ॥२६॥
बहून् वर्षगणान् गर्भं धारयामास वै द्विज ।
स गङ्गामभिगम्याह श्रूयतां सरिदुत्तमे ॥३०॥
सुमहान् परिखेदो मे जायते गर्भधारणात् ।
मद्धितार्थमथो गर्भमिमं धारय निम्नगे ॥३१॥
मत्प्रसादाच्च तनयो वरदस्ते भविष्यति ।
तथेत्युक्ता तदा सा तु संप्रहृष्टा महानदी ॥३२॥
तं गर्भं धारयामास दह्यमानेन चेतसा ।
सापि कृच्छ्रेण महता खिद्यमाना महानदी ॥३३॥
प्रकृष्टं व्यसृजद् गर्भं दीप्यमानमिवानलम् ।
रुद्राग्निगङ्गातनयस्तत्र प्राप्तोऽरुणप्रभः ॥३४॥
आदित्यशतसंकाशो महातेजाः प्रतापवान् ।
तस्मिन् जाते महाभागे कुमारे जाह्नवीसुते ॥३५॥
स हि सप्तर्षिभार्याभिरादावेवाग्निसंभवः ।
अभिषेकप्रयाताभिर्दृष्टो वर्ज्य त्वरुंधतीम् ॥४०॥
ताभिः स बालार्कनिभो रौद्रः परिवृतः प्रभुः ।
स्निह्यमानाभिरत्यर्थं स्वकाभिरिव मातृभिः ॥४१॥
युगपत् सर्वदेवीभिर्दिधित्सुर्जाह्नवीं सुतः ।
षण्मुखान्यसृजच्छ्रीमांस्तेनायं षण्मुखः स्मृतः ॥४२॥
तेन जातेन महसा देवानामसहिष्णवः ।
स्कन्दिता दानवगणास्तस्मात् स्कन्दः प्रतापवान् ॥४३॥
कृत्तिकाभिस्तु यस्मात् स वर्धितो हि पुरातनः ।
कार्त्तिकेय इति ख्यातस्तस्मादसुरसूदनः ॥४४॥
सेनापत्येन दैत्यारिरभिषिक्तः प्रतापवान् ।
देवसेनापतिस्त्वेव पठ्यते सुरनायकः ॥५०॥

No more is said except that he killed Tāraka and rent asunder the Krauñca mountain.

VII

VIṢNUDHARMOTTARA-PURĀṆA

Chapter 228

तस्य देवादिदेवस्य प्रभावमपरं शृणु ।
कथ्यमानं मया राजन् सर्वकल्मषनाशनम् ॥१॥

शंकरः पार्वती चैव स्पर्धमानौ परस्परम् ।
चक्रतुर्मैथुनं राजन् साग्रं वर्षशतं किल ॥२॥
तयोरन्यतरस्यासीद् यदा नैव पराजयः ।
ततस्तु देवताः खिन्नाः परस्परमथाब्रुवन् ॥३॥
अत्रोत्पत्स्यति यो गर्भस्त्रैलोक्यं सचराचरम् ।
तेजसा मोहितं तस्य गमिष्यति न संशयः ॥४॥
तस्मात् त्वमत्र प्रविश देवदेव हुताशन ।
एवमुक्तस्तदा वह्निः प्रविवेश सुरोत्तमम् ॥५॥
तं दृष्ट्वा संभ्रमादेव समुतस्थौ त्रिलोचनः ।
तेजोभिः क्षुभितं तत्र वह्नेरास्यमथाविशत् ॥६॥
शशाप पार्वती देवी भार्यासु स्वासु देवताः ।
नैवावाप्स्यथ पुत्रान् वै मत्क्रोधकलुषीकृताः ॥७॥
हुताशनोऽपि शर्वस्य दह्यमानो हि तेजसा ।
तत्याज गर्भं गङ्गायां सापि कालेन केनचित् ॥८॥
तत्याज पर्वते श्वेते गर्भं वह्निसमप्रभम् ।
तेन जातेन संवृत्त सौवर्णं श्वेतपर्वतम् ॥९॥
सुवर्णरेतसस्तस्य शंकरस्य तु तेजसा ।
ददृशुः कृत्तिका बालं संत्यक्तं तत्र गङ्गया ॥१०॥
स्तनानि प्रददुस्तस्य कृपया राजसत्तम ।
षडाननस्तदा भूत्वा षण्णामेव स्तनं पपौ ॥११॥
तासां क्षीरेण धर्मात्मा विवृद्धश्चारुतेजसा ।
कृत्तिकानां वरं प्रादाद् यत्तद् वक्ष्यामि ते नृप ॥१२॥
यदा चन्द्रसमायोगं गमिष्यथ शुभाननाः ।
तदा पूजां करिष्यन्ति भवतीनां तु ये नराः ॥१३॥
प्राप्स्यन्त्यभिमतान् कामान् इहलोके परत्र च ॥१६॥

Chapter 229

ततस्तु प्रययौ गङ्गा कुमारो यत्र पावकिः ।
मया त्वं जनितः पुत्र तमुवाच सुरेश्वरम् ॥१॥
असहन्त्या महातेजस्त्वदीयं पर्वतोत्तमे ।
मया स्कन्द परित्यक्तं तदा गर्भगतं मम ॥२॥
तस्यास्तद्वचनं श्रुत्वा पावकिर्वाक्यमब्रवीत् ।
नाहं गृहे ते यास्यामि शंभुर्मे दैवतं पिता ॥३॥
अनुग्रहं करिष्यामि तवाहं सुरनिम्नगे ।
वैशाखमासशुक्लस्य तृतीयायां वरानने ॥४॥

मानुष्यमवतीर्णोऽसि तदा पूजामवाप्स्यसि ।।५।।

Chapter 230

ततस्तु जातकर्माद्याः क्रियास्तस्य महात्मनः ।
विश्वामित्रस्तु कृतवान् मङ्गलानि तथैव च ।।१।।
एतस्मिन्नेव काले तु देवनाथाय वज्रिणे ।
श्वेतजातमथाचख्युः कुमारं दीप्ततेजसम् ।।२।।
निधनाय मतिं चक्रे तदा तस्य पुरंदरः ।
दैवतैः पितृभिर्यज्ञैः प्रभुदार्नवराक्षसैः ।।३।।
संमन्त्र्य निधने तस्य सृष्टवान् स महाग्रहान् ।।४।।
ते ग्रहा बहुसाहस्रा नानाप्रहरणोद्यताः ।
अभिजग्मुः श्वेतगिरिं कुमारवधकाम्यया ।।६।।
ते ग्रहा बहुसाहस्रा ग्रहांश्च शतशः शिवः ।
स्कन्दो ग्रहान् वै ससृजे पूर्वग्रहनिशाचरान् ।।७।।
अविषह्यतमात्मानो ग्रहाः स्कन्दग्रहास्तथा ।
स्कन्दं देववरं सर्वे तदा शरणमागताः ।।२५।।

Skanda said :

शरणं वै प्रपन्नानां वरं दास्याम्यहं ग्रहाः ।।२६।।

The Grahas desire :

भगवन् भक्षयिष्यामस्त्वत्प्रसादेन मानुषान् ।।२७।।

Skanda replies :

दुराचारांस्तथा लोके गन्धमाल्यानुलेपने ।।२८।।
तेषां शरीरे रत्यर्थं वसध्वं नात्र संशयः ।।२९।।

Then follow details of the worship of the planets :

Chapter 233

ततः प्रादुरभूत्तत्र देवदेवस्त्रिलोचनः ।।१५।।
अभ्यषिञ्चत् कुमारं च ब्रह्मणा सहितः प्रभुः ।
सेनापत्येन देवानां सोऽभिषिक्तस्तदा प्रभो ।।१६।।
जघान महिषं नाम दानवं देवकण्टकम् ।
महिषेण समान् वीर्ये जघानायुतशो परान् ।।१७।।

BRAHMAVAIVARTA-PURAṆA

Gaṇapati Khaṇḍa

Chapter 1

दैत्यार्दितानां देवानां तेजोराशिसमुद्भवा ।
देवी संहृत्य दैत्यौघान् दक्षकन्या बूभव ह ।।१२।।

सा च नाम्ना सती देवी स्वामिनो निन्दया पुरा ।
देहं संत्यज्य योगेन जाता शैलप्रियोदरे ।।१३।।
शंकराय ददौ तां च पार्वतीं पर्वतो मुदा ।
तां गृहीत्वा महादेवो जगाम विजनं वनम् ।।१४।।
शय्यां रतिकरीं कृत्वा पुष्पचन्दनचर्चिताम् ।
स रेमे नर्मदातीरे पुष्पोद्याने तया सह ।।१५।।
सहस्रवर्षपर्यन्तं देवयानेन शंकरः ।
रतौ रतश्च निश्चेष्टो न योगी विरराम ह ।।२२।।
मैथुनस्य विरामे च दंपत्योर्जगदीश्वर ।
किंभूतं भवितापत्यं तथ्यं कथितुमर्हसि ।।२३।।

Brahmā replies :

चिन्ता नास्ति जगद्धातः सर्वं भद्रं भविष्यति ।।२४।।
येनोपायेन तद् वीर्यं भूमौ पतति निश्चितम् ।
तत् कुरुष्व प्रयत्नेन सार्धं देवगणेन च ।।२५।।
यदा च शंभोर्वीर्यं तत् पार्वत्या उदरे पतेत् ।
ततोऽपत्यं च भविता सुरासुरविमर्दकम् ।।२६।।
एवं देवाः प्रेरयन्ति दैवांश्च रतिभञ्जने ।
शृङ्गारभङ्गं च कुर्वित्युक्त्वा परस्परम् ।।३१।।
दृष्ट्वा सुरान् भयार्तश्च पुनः स्तोतुं समुद्यतान् ।
विजहौ सुखसंयोगं कण्ठलग्नां च पार्वतीम् ।।४१।।
उत्तिष्ठतो महेशस्य त्रासलज्जायुतस्य च ।
भूमौ पपात तद् वीर्यं ततः स्कन्दो बभूव ह ।।४२।।

The story of Skanda's birth is resumed in chapter XIV where Pārvatī asks Indra :

रतिभङ्गे कृते देवैर्ब्रह्मणा प्रेरितैस्त्वया ।
भूमौ निपतितं वीर्यं केन देवेन वै हृतम् ।।४।।

To this Viṣṇu adds :

देवाः शृणुत मद्वाक्यं पार्वतीवचनंश्रुतम् ।
शिवस्यामोघवीर्यं यत् तत् पुरा केन निर्हृतम् ।।७।।

The gods pretend ignorance upon which Viṣṇu speaks :

देवैर्न निर्हृतं वीर्यं तदेतद् केन निर्हृतम् ।
तदमोघं भगवतो महेशस्य जगद्गुरोः ।।२४।।

Hearing this Dharma says :

रतेरुत्तिष्ठतो वीर्यं पपात वसुधातले ।

मया ज्ञातममोघं तच्छंकरस्य प्रकोपतः ।।२७।।

Earth says :

वीर्यं वोढुमशक्ताहं न्यक्षिपं शरकानने ।।२९।।

Vāyu adds :

शरेषु पतितं वीर्यं सद्यो बालो बभूव ह ।।३०।।

Sūrya says :

रुदन्तं बालकं दृष्ट्वागममस्ताचलं प्रति ।।३१।।

Candra adds :

रुदन्तं बालकं प्राप्य गृहीत्वा कृत्तिकागणः ।
जगाम स्वालयं विष्णो गच्छन् बदरिकाश्रमम् ।।३२।।

Water says :

अमुं रुदन्तमानीय स्तनं दत्त्वा स्तनार्थिने ।
वर्धयामासुरीशस्य तं ताः सूर्याधिकप्रभम् ।।३३।।

Saṃdhyā adds :

अधुना कृत्तिकानां च षण्णां तत्पोष्यपुत्रकः ।
तन्नाम चक्रुस्ताः प्रेम्णा कार्त्तिकेय इति स्वयम् ।।३४।।

Rātri says :

न चक्रुर्बालकं ताश्च लोचनानामगोचरम् ।
प्राणेभ्योऽपि प्रेमपात्रं यः पोष्टा तस्य पुत्रकः ।।३५।।

Dina adds :

यानि यानि च वस्तूनि त्रैलोक्ये दुर्लभानि च ।
प्रशंसितानि स्वादूनि भोजयामासुरेव तम् ।।३६।।
पुत्रस्य वार्तां संप्राप्य पार्वती हृष्टमानसा ।
कोटिरत्नानि विप्रेभ्यो ददौ बहुधनानि च ।।३८।।

In chapter 14 Skanda is consecrated as Commander of the gods ; but for what purpose, is not mentioned anywhere.

Chapters II-XIII describe Gaṇapati's birth from Hara's semen fallen on earth. The story is :

Pārvatī is exasperated to see Hara's semen fall on bed and develops a powerful craving for a son. She implores Hara for this but he directs her to practise panance and observe vratas. She acts accordingly and then one fateful night :

रहसि स्वामिना सार्धं सुष्वाप परमेश्वरी ।।१६।।
व्यहार्षीत् सा सुरसिका तत्र तेन सहाम्बिका ।।१८।।

रेतःपतनकाले च स विष्णुर्विष्णुमायया ।
विधाय विप्ररूपं तद् आजगाम रतेर्गृहम् ॥१६॥
आजुहाव महादेवमतिवृद्धोऽन्नयाचकः ।
दण्डावलम्बनं कृत्वा रतिद्वारेऽतिदुर्लभः ॥२२॥
किं करोषि महादेव हे तात करुणानिधे ।
पश्य वृद्धं जराग्रस्तं तृषया परिपीडितम् ॥२४॥
इति काकुस्वरं श्रुत्वा शिवस्योत्तिष्ठतो मुने ।
पपात वीर्यं शय्यायां न योनौ प्रकृतेस्तदा ॥२७॥

Hara and Pārvatī go out to receive the Brahmin, who however, disappears saying :

गणेशरूपः श्रीकृष्णः कल्पे कल्पे तवात्मजः ।
त्वत्क्रोडमागतः क्षिप्रमित्युक्त्वान्तरधीयत ॥८२॥
कृत्वान्तर्धानमीशश्च बालरूपं विधाय सः ।
जगाम पार्वतीतल्पं मन्दिराभ्यन्तरस्थितम् ॥८३॥
तल्पस्थे शिववीर्ये च मिश्रितः स बभूव ह ।
ददर्श गेहशिखरं प्रसूतं बालके यथा ॥८४॥

Chapter IXth. introduces an oracle, announcing the birth of Gaṇeśa, who is identical with Śrī Kṛṣṇa :

शान्ता भव जगन्मातः स्वसुतं पश्य मन्दिरे ।
कृष्णं गोलोकनाथं तं परिपूर्णतमं परम् ॥८॥
त्रस्ता श्रुत्वाकाशवाणीं जगाम स्वालयं सती ।
ददर्श बालं पर्यङ्के शयानं सस्मितं मुदा ॥१५॥
उमेति शब्दं कुर्वन्तं रुदन्तं तं स्तनार्थिनम् ॥१७॥

Then follows the description of the various rites, observed at the birth of a son, duly followed, in chapter XIII by the training he was given by the various gods, concluding in the glorification of his eight names :

विघ्नेशश्च गणेशश्च हेरम्बश्च गजाननः ।
लम्बोदरश्चैकदन्तः शूर्पकर्णो विनायकः ॥१५॥

IX
VAMANA-PURAṆA
Chapters 50-58

The story continues in chapter 51 naming the three daughters of Menā as :

रक्ताङ्गी रक्तनेत्रा च रक्ताम्बरविभूषिता ।
रागिणी नाम संजाता ज्येष्ठा मेनासुता मुने ॥१२॥
शुभाङ्गी पद्मपत्राङ्गी नीलकुञ्चितमूर्धजा ।
श्वेतमाल्याम्बरधरा कुटिला नाम चापरा ॥१३॥
नीलाञ्जनचयप्रख्या नीलेन्दीवरलोचना ।
रूपेणानुपमा काली जघन्या मेनका सुता ॥१४॥

Rāgiṇī and Kuṭila go out for penance. When Kāli wants to do the same Menā tries to dissuade her. The story continues :

ततो गते कन्यके द्वे ज्ञात्वा मेना तपस्विनी ।
तपसो वारयामास उमेत्येवाब्रवीच्च सा ॥२१॥
तदेव माता नामास्याश्चक्रे पितृश्रुता शुभा ।
उमेत्येव हि कन्यायाः सा जगाम तपोवनम् ॥२२॥
ततः सा मनसा देवं शूलपाणिं वृषध्वजम् ।
रुद्रं चेतसि संधार्य तपस्तेपे सुदुष्करम् ॥२३॥
उमामपि तपस्यन्तीं हिमवान् पर्वतेश्वरः ।
निवर्त्य मनसस्तस्मात् सदारो ह्यनयद् गृहान् ॥३०॥
देवोऽप्याश्रित्य तद्रौद्रं व्रतं नाम निराश्रयम् ।
विचचार महाशैलान् मेरुप्राग्रचान् महामतिः ॥३१॥
वसतोऽप्याश्रमे तस्य देवदेवस्य शूलिनः ।
तं देशमगमत् काली गिरिराजसुता शुभा ॥३५॥
तामागतां हरो दृष्ट्वा भूयो जातां प्रियां सतीम् ।
स्वागतेनाभिसंपूज्य तस्थौ योगरतो हरः ॥३६॥
ततस्तु सुचिराच्छर्वः समीक्ष्य गिरिकन्यकाम् ।
न युक्तं चैवमुक्त्वाथ सगणोऽन्तर्दधे ततः ॥३८॥

Pārvatī thereupon says :

तात यास्ये महारण्ये तप्तुं घोरं महत्तपः ।
आराधनाय देवस्य शंकरस्य पिनाकिनः ॥४०॥
ततोऽस्यास्तुष्टिमगमच्छ्रद्धया त्रिपुरान्तकृत् ॥४४॥
वटुरूपं समाधाय आषाढी मुञ्जमेखली ।
यज्ञोपवीती छत्री च मृगाजिनधरस्तथा ॥४५॥

Hara asks Pārvatī :

किमर्थं भवती रौद्रं प्रथमे वयसि स्थिता ।
तपः समाश्रिता भीरु संशयः प्रतिभाति मे ॥५६॥

तद् किमर्थमपास्यैतानलंकारान् जटा धृताः ।
चीनांशुकं परित्यज्य किं त्वं वल्कलधारिणी ॥५९॥
कथं करः पल्लवकोमलस्ते समेष्यते शार्वकरं प्रसर्पम् ॥६३॥
तथा दुकूलाम्बरशालिनी त्वं मृगारिचर्माभिवृतस्तु रुद्रः ।

Pārvatī replies :

एवंवादिनि विप्रेन्द्रे पार्वती भिक्षुमब्रवीत् ।
मा मैवं वद भिक्षो त्वं हरः सर्वगुणाधिकः ॥६५॥
शिवो वाप्यथवा भीमः सधनो निर्धनोऽथवा ।
अलंकृतो वा देवेशस्तथा वाप्यनलंकृतः ॥६६॥
यादृशस्तादृशो वापि स मे नाथो भविष्यति ।
निवार्यतामयं भिक्षुर्विवक्षुः स्फुरिताधरः ।
न तथा निन्दकः पापी यथा श्रोता शशिप्रभे ॥६७॥ ।

On this Hara reveals himself and :

"Like a water-fall, from what height falling he came to her ; falling, filling her body;" and the two are delighted Umā goes back home and Śiva flies to Mandara.

Chapter 52 introduces the seven sages, being asked by Hara as :

ममासीद् दक्षतनुजा प्रिया सा दक्षकोपतः ।
उत्ससर्ज सती प्राणान् योगं दृष्ट्वा पुरा किल ॥१०॥
साद्य भूयः समुद्भूता शैलराजसुता उमा ।
तां मदर्थाय शैलेन्द्रो याच्यतां द्विजसत्तमाः ॥११॥
ततोऽप्यरुंधतीं शर्वः प्राह गच्छस्व सुन्दरि ।
पुरंध्र्यो हि पुरंध्रीणां गतिं धर्मस्य वै विदुः ॥१३॥

The seven sages thereupon meet the Himālaya and he says :

तानर्घ्यार्घ्यादिना शैलः समानीय सभातलम् ।
उवाच वाक्यं वाक्यज्ञः कृतासनपरिग्रहान् ॥२५॥
अनभ्रवृष्टिः किमियमुताहोऽकुसुमं फलम् ।
अप्रतर्क्यमचिन्त्यं च भवदागमनं त्विदम् ॥२६॥
अद्य प्रभृति धन्योऽस्मि शैलराजोऽस्मि सत्तमाः ।
संशुद्धदेहोऽस्म्यद्यैव यद् भवन्तो ममाजिरम् ॥२७॥
दासोऽहं भवतां विप्राः कृतपुण्यश्च सांप्रतम् ।
येनार्थिनो हि ते यूयं तन्मानुज्ञातुमर्हथ ॥२८॥
शैलराजवचः श्रुत्वा ऋषयः संशितव्रताः ।

ऊचुरङ्गिरसं वृद्धं कार्यमद्रौ निवेदय ।।३१।।
... ...

Aṅgiras says :

स एव धन्यो हि पिता यस्य पुत्री पतिं शुभम् ।
रूपाभिजनसंपत्त्या प्राप्नोति गिरिसत्तम ।।३८।।
प्रणम्य शंकरं देवाः प्रणमन्तु सुतां तव ।
कुरुष्व पादं शत्रूणां मूर्ध्नि भस्मपरिप्लुतम् ।।४०।।
याचितारो वयं शर्वो वरो दाता त्वमप्युमा ।
वधूः सर्वजगन्माता कुरु यच्छ्रेयसे तव ।।४१।।

Himālaya agrees :

ऋषीनुवाच कालीयं मम पुत्री तपोधनाः ।।
प्रणामं शंकरवधूर्भक्तिनम्रा करोति वः ।।५८।।
ततोऽप्यरुंधती कालीमङ्कमारोप्य चाटुकैः ।
विलज्जमानामाश्वास्य हरनामोचितैः शुभैः ।।५९।।

The story continues in ch. 53 exactly as in Kumāra-saṁbhava till Hara arrives for marriage and women of the town rush out to have a glimpse of Hara :

जीमूतकेतुरायात इत्येवं नगरस्त्रियः ।
निजकर्म परित्यज्य दर्शनायाद्दताभवन् ।।२३।।
माल्यदाम समादाय करेणैकेन भामिनी ।
केशपाशं द्वितीयेन शंकराभिमुखी गता ।।२४।।
अन्यालक्तकरागाढ्यं पादं कृत्वाकुलेक्षणा ।
अनलक्तकमेकं हि हरं द्रष्टुमुपागता ।।२५।।
एकेनाक्ष्णाञ्जितेनैव श्रुत्वा भीममुपागतम् ।
साञ्जनं च प्रगृह्यान्या शलाकां सुष्ठु धावति ।।२६।।
अन्या सरशनं वासः पाणिनादाय सुन्दरी ।
... ...
स्थाने तपो दुश्चरमम्बिकायाश्चीर्णं महानेष सुरस्तु शंभुः ।।३०।।
स एष येनाङ्गमनङ्गतां कृतं कंदर्पनाम्नः कुसुमायुधस्य ।।३१।।
समं गिरिजया तेन हुताशस्त्रिः प्रदक्षिणम् ।
कृतो लाजाश्च हविषा समं क्षिप्ता हुताशने ।।५०।।

The two are married. Chapter 54 introduces Pārvatī angry with Śiva, who had called her Kālī (=black)—

तत: कदाचिद् ब्रह्मार्थं कालीत्युक्ता भवेन हि ।
पार्वती मन्युनाविष्टा शंकरं वाक्यमब्रवीत् ।।७।।
... ...
तथा यतिष्ये न यथा भवान् कालीति वक्ष्यति ।।६।।
ततो वर्षशतं देवी गृणन्ती ब्रह्मण: पदम् ।
तपोऽतप्यत् ततोऽभ्यागाद् ब्रह्मा त्रिभुवनेश्वर: ।।१७।।

Pārvatī asks him the boon of white complexion :

वर: प्रदीयतां ब्रह्मन् वर्णं कनकसंनिभम् ।।२२।।

Brahmā grants her this boon and she attains the lotus-complexion :

तथेत्युक्त्वा गतो ब्रह्मा पार्वती चाभवत्तत: ।
कोशं कृष्णं परित्यज्य पद्मकिञ्जल्कसंनिभा ।।२३।।
ततोऽमरगुरु: श्रीमान् पार्वत्या सहितोऽव्यय: ।
तस्थौ वर्षसहस्रं हि महामोहनके मुने ।।३०।।

The primal pair enjoy love-sport and then Fire, assuming the form of a haṁsa, enters their residence :

असावुपाय इत्युक्त्वा हंसरूपी हुताशन: ।
वञ्चयित्वा प्रतीहारं प्रविवेश हराजिरम् ।।४१।।
प्रविश्य सूक्ष्ममूर्तिश्च शिरोदेशे कपर्दिन: ।
प्राह प्रहस्य गम्भीरं देवा द्वारि स्थिता इति ।।४२।।
तच्छ्रुत्वा सहसोत्थाय परित्यज्य गिरे: सुताम् ।
विनिष्क्रान्तोऽजिराच्छर्वो वह्निना सह नारद ।।४३।।

The gods entreat Mahādeva :

तदिह त्यज्यतां तावन् महामैथुनमीश्वर ।।४६।।

Śiva agrees :

ममेदं तेज उद्रिक्तं कश्चिदव प्रतीच्छतु ।।४७।।
ततो मुमोच भगवांस्तद्रेत: स्कन्नमेव तु ।
तत: पीते रेतसि वै शार्वे देवेन वह्निना ।
स्वस्था: सुरा: समामन्त्र्य हरं जग्मुस्त्रिविष्टपम् ।।५१।।

Pārvatī is enraged at this affront. Hara pacifies her saying :

देवि देवैरिहाभ्येत्य यत्नात् प्रेष्य हुताशनम् ।
तत: प्रोक्तो निषिद्धस्तु पुत्रोत्पत्ति तवोदरात् ।।५३।।

Burning with rage Pārvatī goes out for bath; Mālinī

massages her body; and the dirt removed from her person is turned into Gajānana to be named Vināyaka.

Chapters 55-56 describe his duel with Śumbha and Niśumbha ending in the latter's disastrous rout. His duel with Tāraka is, however, left unmentioned.

Chapter 57 resumes the legend of Hara's semen drunk by Agni. Nārada asks :

कथं स महिषः क्रौञ्चो भिन्नः स्कन्देन सुव्रत ।।
यत्तत् पीतं हुताशेन स्कन्नं शुक्रं पिनाकिनः ।
तेनाक्रान्तोऽभवद् ब्रह्मन् मन्दतेजा हुताशनः ।।३।।
स गच्छन् कुटिलां देवीं ददर्श पथि पावकः ।
तां दृष्ट्वा प्राह कुटिले तेज एतत् सुदुर्धरम् ।।५।।
महेश्वरेण संत्यक्तं निर्दहद् भुवनान्यपि ।
तस्मात् प्रतीच्छ पुत्रोऽयं तव धन्यो भविष्यति ।।
इत्यग्निना सा कुटिला स्मृत्वा स्वमतमुत्तमम् ।
प्रक्षिपस्वाम्भसि मम प्राह वह्निं महापगा ।।७।।
... ...

तच्छ्रुत्वा भगवानाह गच्छ त्वमुदयं गिरम् ।
तत्रास्ति योजनशतं रौद्रं शरवणं महत् ।।१५।।
तत्रैनं क्षिप सुश्रोणि विस्तीर्णे गिरिसानुनि ।
दशवर्षसहस्रान्ते ततो बालो भविष्यति ।।१६।।
सा तु संत्यज्य तं बालं ब्रह्माणं सहसागतम् ।
आपोमयी मन्त्रवशात् संजाता कुटिला सती ।।१८।।
तेजसा चापि शार्वेण रौक्मं शरवणं महत् ।
तन्निवासरताश्चान्ये पादपा मृगपक्षिणः ।।१९।।
ततो दशसु पूर्णेषु शरदां हि शतेष्वथ ।
बालार्कदीप्तिः संजातो बालः कमललोचनः ।।२०।।
उत्तानशायी भगवान् दिव्ये शरवणे स्थितः ।
एतस्मिन्नन्तरे दिव्याः कृत्तिकाः षट् सुचेतसः ।।
ददृशुः स्वेच्छया यान्त्यो बालं शरवणे स्थितम् ।।२२।।
अहं पूर्वमहं पूर्वं तस्मै स्तन्यं विचुक्रुशुः ।
विवदन्तीः स ता दृष्ट्वा षण्मुखः समजायत ।
अबीभरंश्च ताः सर्वाः शिशुस्नेहाच्च कृत्तिकाः ।।२४।।

Having been nursed by the Kṛttikās the child is named

Kārttikeya. The narrative goes on :

संप्राप्तास्ते शरवणं हरोमाकुटिलाग्नयः ।
ददृशुः शिशुकं तं च कृत्तिकोत्सङ्गशायिनम् ॥३८॥
ततः स बालकस्तेषां मत्वा चिन्तितमादरात् ।
योगाच्चतुर्मूर्तिरभूच्छिशुत्वेऽपि च षण्मुखः ॥३९॥
कुमारः शंकरमगाद् विशाखो गिरिजामगात् ।
कुटिलामभ्यगाच्छाखो नैगमेयोऽग्निमभ्यगात् ॥४०॥
ततोऽब्रुवन् कृत्तिकास्ताः षण्मुखः किं हरात्मजः ।
ततोऽब्रवीद्धरः प्रीत्या विशेषवचनं मुने ॥४२॥
नाम्ना तु कार्त्तिकेयेति युष्माकं भवत्वसौ ।
कुटिलायाः कुमारेति पुत्रोऽयं भविताव्ययः ॥४३॥
स्कन्द इत्येव विख्यातो गौरीपुत्रो भवत्वसौ ।
गुह इत्येव नाम्ना च ममासौ तनयः स्मृतः ॥४४॥
महासेन इति ख्यातो हुताशस्यास्तु पुत्रकः ।
सारस्वत इति ख्यातः पुत्रः शरवणस्य च ॥४५॥
षडंशत्वान्महाबाहुः षण्मुखो नाम गीयते ॥४६॥

The story concludes :

तदुत्तिष्ठ व्रजामोऽथ तीर्थमौजसमव्ययम् ।
कुरुक्षेत्रं सरस्वत्यामभिषिञ्चाम षण्मुखम् ॥५१॥
सेनायाः पतिरस्त्वेष देवगंधर्वकिंनराः ।
महिषं घातयत्वेष नारकं च सुदारुणम् ॥५२॥
कुमारसहिता जग्मुः कुरुक्षेत्रं महाफलम् ॥५३॥

Chapter 58 describes his consecration as Commander of the gods' armies, his duel with Tāraka and finally Tāraka's destruction at the hands of Kumāra.

X

BṚHADDHARMOTTARA-PURĀṆA

Chapters 33-53

पुरा प्रजापतिर्दक्षः शेषकन्यां सतीं शुभाम् ॥६॥
तां दृष्ट्वा पतिसङ्गार्हां कस्मै देयेति चिन्तयन् ।
स्वयंवरा भवत्वेषा दृष्ट्वा योग्यं पतिं सती ॥७॥
इति निश्चित्य मनसा समाहूयाखिलानपि ।
चक्रे रूपमयीं गोष्ठीं विना देवं त्रिलोचनम् ॥८॥

शिवमेव पतिं प्राप्तुं सती यत्नवती सदा ।
आराधयामास सदा तन्न जानन्ति केचन ॥१॥

Svayaṁvara is accordingly arranged; Satī enters the maṇḍapa; she is however taken aback not to find Śiva there. She thereupon prays :

देवदेव महेशान भक्तिलभ्य सनातन ॥२३॥
अनेन भूमौ विन्यस्तमाल्येन मे पतिर्भव ।
एवमुक्तवती देवी शिवं भूमेः समुत्थितम् ॥२४॥

The moment Hara arises from the earth she offers him the garland. Dakṣa is enraged at this. Dadhīci intervenes justifying Pārvatī's choice, and praising Hara's infinite qualities. Nonetheless, Dakṣa persists in denouncing Śiva, on which Dadhīci asks him :

यादृशस्तादृशः सोऽस्तु तस्मै चाहूय स्वां सुताम् ।
संपूज्य च सतीं देहि सत्यैवानुमताय च ॥५२॥

Chapter 34 introduces Śiva coming to Dakṣa's home in quest of Satī, his wife, in the guise of a Brahmin, asking the attendants :

केयं रुचिरसर्वाङ्गी ज्वलत्कनकदेवता ।
पुरदेवीव दक्षस्य भ्रमतीव यदृच्छया ॥६॥

The attendants reply that she is Satī, the wife of Śiva, whom she has not yet met even once due to her father's obstinate disapproval. The old Brahmin thereupon says :

कथं वा देववर्गेषु सत्सु शंभुमुपाश्रिता ।
अहमेतां शिवो भूत्वा गृह्णामि यदि मन्यथ ॥१२॥
क्व स शंभुः श्मशानस्थः क्वेयं राजसुता शुभा ।
अनया तस्य संबन्धो लक्ष्यः कस्य भविष्यति ॥१३॥

The attendants are shocked at his impudence :

भिक्षुकस्त्वं महाजीर्णः क्षीणसर्वेन्द्रियोऽपि च ।
मुमूर्षोरिव ते वाक्यं गच्छ दूरं जिजीविषुः ॥१६॥

Nīlakuntalā, however, recognizes him :

अहं जानामि विश्वेशं शिवमेतं सनातनम् ।
अपण्डितासि मूर्खासि दक्षोऽपि मूर्खसत्तमः ॥२१॥

On this Ratnāvalī taunts her saying :

वृषबुद्धे महामूर्ख वद मा नीलकुन्तले ।
वृषत्वं याहि येनायं वृषारूढो व्रजेत् पथि ॥२५॥

On this Nīlakuntalā actually becomes a bull, and the old Brahmin disappears riding upon her.

In chapter 35 Śiva again comes in the guise of a Brhamin to the house of Dakṣa in search of Satī, who recognizes him :

एवंभूतं द्विजं तं च दृष्ट्वा दाक्षायणी तदा ।
प्रणनाम मुदा भक्त्या मुनीनां पश्यतामपि ॥५॥
विप्रश्च शिवरूपोऽसौ प्रणतां तां सतीं तदा ।
पाणिभ्यां भूमेरुत्थाप्य क्रोडे कृत्वा खमुद्ययौ ॥

Dakṣa is enraged at this. Once more Dadhīci pacifies him, but Dakṣa retorts :

दक्ष रुद्रानिमान् पुत्र वशे रक्ष ममाज्ञया ।
यथामी लोपकर्माणः प्रश्रयं यान्ति नैव हि ॥२६॥
इत्येवं ब्रह्मवचनाद् रुद्रा एते वशे मम ॥२७॥
वर्तन्ते ब्रह्मणा सृष्टा एकादश महत्तराः ।
यस्यैते भीमकर्माणो रुद्रा अंशावतारकाः ॥२८॥
ममाज्ञामनुवर्तन्ते तस्मै देया कथं सुता ॥२९॥

Chapter 36 warns Dakṣa of the evil consequences presaging grief for him To ward off this he starts a sacrifice, which is attended by all the gods except Śiva. Satī requests Śiva to go to her father's sacrifice, but he declines saying that he is not invited. Thereupon Satī stares at him :

इत्युक्ता सा तदा देवी सती दाक्षायणी द्विज ।
स्तब्धाक्षी मौनमास्थाय सासूया शिवमैक्षत ॥६४॥
वीक्ष्यमाणा शिवेनैषा स्तब्धाक्षी चारुरूपिणी ।
भयानकैस्त्रिभिर्नेत्रैः शिवमेव व्यमोहयत् ॥६५॥

Śiva is frightened at her violent* form and he takes to

* The description of Ragini-Lagini, a sorceress, wife of Dzhangar is apt for Kālī :

She is bright as the red and yellow sun at its rising,
She is radiant as the fiery, yellow sun in its ascent.
In her light clouds disappear,
In her look you can watch over a herd of horses.

his heels, but wherever he runs he finds her before his eyes. Seeing him so frightened Satī assumes her natural form and there ensues between them a philosophical conversation in which Satī propounds the highest secret of Puruṣa and Prakṛti, adding that she is in reality Prakṛti and he the Puruṣa and that the entire creation is the result of their union :

> अहं तु प्रकृतिः सूक्ष्मा प्रसूत्यां दक्षतोऽभवम् ।
> लसत्कनकगौराङ्गी लिप्सुस्त्वां पुरुषोत्तमम् ॥८१॥
> यदा यूयं त्रयो जाता ब्रह्मविष्णुशिवा इति ।
> तदाहं शवरूपेण युष्माकं निकटं गता ॥८२॥
> तत्र मां विकृताकारां पूर्वाभ्यां समुपेक्षिताम् ।
> गृहीतवान् भवानेव तेनाहं वशगा तव ॥८३॥

Nonetheless Dakṣa is averse to their union, on which Satī resolves to get rid of his share in her body. Śiva further asks her to propound the intricacies of the universe, which she gladly does in detail.

Chapter 37 takes Satī to her father's home, where she is cordially received by her mother, who has recently had a dream about Dakṣa's impending doom. But Dakṣa is adamant in his denunciation of Śiva on which Satī rebukes him :

> रे मूर्ख अधमाचार शिवशून्य यथोचितम् ।
> फलं प्राप्नुहि यच्चोक्तं स्तवशब्दोऽन्यथा मुखे ॥
> तदप्यस्तु मुखं तेऽस्तु यथा बस्तमुखं तथा ॥६६॥
> शब्दस्तु छागवत्तेऽस्तु यथान्यच्छिवनिन्दनम् ।
> तन्मुखादपि शृण्वन्ति न केऽपि क्वचिदप्युत ॥६७॥

If she looks afar you can count the small fish in the sea.
—Dzhangariada quoted by Bowra in Heroic Poetry, p. 481.

This form of Satī (cp. Egyptian Neith or Nout) is neither more nor less than the *Great Mother*, and the *Immaculate Virgin*, or female goddess from whose bosom all things have proceeded. Details : James Bonswick, Egyptian Belief and Modern thought, pp. 114 ff.

Satī's curse has immediate effect; whereupon she says :

सती तु गत्वा नगराजसंनिधौ महावने क्वापि सुदुर्गमे मुने ।
त्यक्त्वा वपुर्दक्षभवं शिवप्रिया द्विधा भवन्ती प्रययौ हिमालयम् ॥७४॥

Splitting herself into two forms, seeks refuge in Himālaya. And although Dakṣa is now reduced to a goat, his priests continue the sacrifice. Chapter 38 introduces Brahmā asking Nārada to convey the news of Satī's immolation to Śiva, which he does, causing mortal pain to Śiva, who rushes to Dakṣa's house raving :

अहं तु खलु भिक्षार्थी रुद्राख्यो नात्र संशयः ।
स्वभावेनैव भीमोऽहं सतीं याचे समागताम् ॥२५॥

Dakṣa, however, does not relent. He adds :

सती मम सुता पूर्वं तुभ्यं दत्तैव मे न वै ।
अधुना ते कथं दास्ये रुद्रनाम्ने शिवाधम ॥
एवं प्रोक्तः स दक्षेण देवो रुद्रः सनातनः ।
वीरभद्र इति ख्यातिं ययौ रुद्रेषु तेषु वै ॥४२॥
एकादशैव ते रुद्रा निवसन्तो मुहुर्मुहुः ।
बहूनुत्पादयामासुर्वीरान् रुद्रसमान् मुने ॥४३॥

These Rudras defile Dakṣa's sacrifice. Prasūti, the wife of Dakṣa intervenes, praising Śiva, who restores all the gods, including Dakṣa, to their original form.

Chapter 39 is a glorification of Hara by Dakṣa, who now gladly agrees to offer a share in sacrifice to Śiva and Pārvatī. Chapter 40 describes Hara's search for Satī, in whose absence, like a painting of sorrow, he is languishing. Wildly he runs to Uttarāmukha crying for Satī, when suddenly there arises before him a glowing column of light :

ददर्श तत्र महसा दीप्यमानां मृतामपि ।
सतीं दाक्षायणीं कालीमनुत्तानामनावृताम् ॥१३॥
दृष्ट्वा तां कालमेघाभां भूमावुत्तारलोचनाम् ।
शिवोऽहं ते पतिः साध्वि त्वं चोत्तिष्ठेत्यभाषत ॥१४॥

Tenderly he bids her arise ; whereupon she does arise and after enjoying for centuries the delectable embrace of the Fairy of air Śiva lifts her on his shoulders, starts dancing

and raving, thus frightening the entire creation. Viṣṇu, thereupon cuts the head of Satī. Siva at once comes to his senses and he starts weeping for Satī. Nārada consoles him, assuring him of his speedy re-union with her.

Chapter 41 introduces Brahmā and Viṣṇu trying to console Śiva and to bring Satī back to life. The four divinities are then united, but only for a moment, when Satī suddenly disappears:

सती च त्यक्तदेहा सा द्विधा भूत्वा हिमालयम् ।
जगाम मेनकागर्भेऽभवत् कन्याद्वयं द्विज ॥१०७॥

Satī now divides herself into Gaṅgā and Pārvatī. Chapter 42 describes the birth and growth of Gaṅgā and Nārada's knowledge of the secret that Satī has sought shelter in Menā in the form of Gaṅgā and Pārvatī. So knowing Nārada asks the gods to secure Gaṅgā from Himālaya for the benefit of Śiva, revealing to them that Umā too would come to him in due course. The gods on this approach the Himālaya with their request, but the mountain hesitates and starts arguing. Gaṅgā cuts short his arguments and accompanies the gods to heaven. Nārada now leaks out to Śiva the news of Satī's birth in Menā in the form of Gaṅgā and Umā, and Gaṅgā's subsequent accession to heaven. Śiva at-once repairs to heaven to meet her.

Chapter 43 presents Gaṅgā offering garland to Śiva and Nārada giving to the assembly of the gods rapturous music, in whose notes sang together all the Muses the soul of nature and the soul of man.

Chapter 44 describes the divine melodies of the rāgas and rāgiṇīs. Motionless the assembly listens to the music at whose flow Viṣṇu's heart melts into bliss, flooding with Rasa the entire heaven. Brahmā stores this Rasa into his kamaṇḍalu, wherein also resides the Gaṅgā, whose every fibre is filled with the Vaiṣṇava Rasa, described by some Purāṇas as Vāsudeva (=identical with Gaṇapati) arising out of Hara's semen, deposited by Agni into the Gaṅgā. Chapter 53 sings the glories of the Gaṅga in tones of ecstatic rapture,

followed by chapter 53, which resumes the story of Satī as follows :

सत्यां गतायां त्रिदिवं सुषुवे मेनका पुनः ।
अन्यां दुहितरं चारुगुणशीलसमन्विताम् ॥२॥
हिमालयगृहे सा तु रराज किल जैमिने ।
कलेव शशिनः शुक्ले वर्धमाना दिने दिने ॥३॥
कदाचिन्नारदो देवस्तत्रान्तःपुरमागतः ।
निर्जने जगदे सर्वां मेनकायै सतीकथाम् ॥५॥
नारदश्च ततो गत्वा शैलराजमथाब्रवीत् ।
कन्या ते शैलराजेन्द्र जाता कमललोचना ।
दानयोग्यापि भूतैव कस्मै देयेयमिष्यते ॥७॥

Himālaya replies to Nārada :

इयं मम सुता देव तपस्यति वनान्तरे ।
पूर्वलब्धः पतिर्योऽस्याः स एवेह भविष्यति ॥८॥

Nārada advises him :

यदुक्तं तद् सत्यमेव तत्रोद्योगी भवेद् पुमान् ।
अनुद्योगं तु पुरुषं ग्रसते कार्यराक्षसः ॥१०॥

On this Himālaya asks him :

प्रभो त्वमेव तत्त्वज्ञो दुहितुर्मे वरं वद ॥१४॥

Nārada replies :

कैलासे वसतिस्तस्य त्वय्यप्येष च तिष्ठति ।
स महात्मा महाबाहुः कुबेरो यस्य किंकरः ।
तस्मै देहि सुतां कन्यामर्चनीयाय दैवतैः ॥१६॥

So suggesting, Nārada repairs to Śiva to convey Himālaya's consent to him. Encouraged by this Śiva goes to Himālaya and meets Pārvatī in the guise of a Brahmin, asking her :

कासि कस्यासि रम्भोरु किमर्थं वा तपस्यसि ।
नायं तपस्याकालस्ते सुकुमार्याः सुशोभने ॥२६॥
कथं शिवं श्मशानस्थं कुरूपं पतिमीहसे ॥२६॥

Pārvatī differs from the Brahmin :

मैवं मैवं ब्रह्मचारिन् वद मां शिवनिन्दितम् ।
तच्छ्रुत्वाहं पुरा देहं जहौ कस्माद् ब्रवीषि तद् ॥३०॥

The Brahmin then praises Śiva, wherewith Pārvatī is

exceedingly pleased. After a while she detects him and gladly proposes to him. Śiva says :

मां त्वं प्राप्स्यसि नास्त्यत्र संदेहस्तु कदाचन ।
इत्युक्त्वान्तर्दधे शंभुरुमा पित्रालयं ययौ ॥३६॥
शिवोऽप्यथ महायोगी गङ्गां प्राप्य शिरःस्थिताम् ।
भार्यार्थे निःस्पृहस्तत्र गिरिसानौ समादधे ॥३७॥
तदा नारदवाक्येन ज्ञात्वा शैलेश्वरः शिवम् ।
शिवस्य परिचर्यायै उमां पुत्रीं दिदेश ह ॥३८॥
पित्राज्ञया स्वाभिमतं सिषेवे यत्नतः शिवम् ।
न च तां कामयांचक्रे महायोगरतः शिवः ॥३९॥
पूर्वं ब्रह्मा स्वां तनूजां संध्याख्यामुपगम्य ह ।
तदा शिवेन हसितस्तत एव ह्यसूयया ॥४०॥
कंदर्पं प्रेषयामास शंभोर्योगविघातकम् ।
कंदर्पस्तु समागत्य पुष्पधन्वा स्त्रियान्वितः ॥४१॥
संदधे पुष्पधनुषि मोहनादीनिषून् मुने ।
मूर्तस्तत्र वसन्तोऽभूत् विलसत्पुष्पसंचयः ॥४२॥
तद् दृष्ट्वा तु महादेवश्चाञ्चल्यारम्भमात्मनि ।
तत्कारणं मृग्यमाणो मण्डलीकृतकार्मुकम् ॥४३॥
कामं ददर्श पार्श्वस्थं दृक्पाताद् भस्म चाकरोत् ।
कंदर्पे भस्मसाद्भूते देव्या अङ्गेषु गच्छति ॥४४॥
अनङ्ग इति विख्यातिं जगाम पञ्चमार्गणः ।
कामदेवस्य भस्मानि लिलेपाङ्गे महेश्वरः ॥४५॥
देव्या सकामया दृष्टो बभूव कामभाववान् ।
सकामं वीक्ष्य गिरीशं ब्रह्माद्या जहृषुस्तदा ॥४६॥
हिमालयः सुतां तस्मै दातुं समुपचक्रमे ।
ब्रह्मविष्ण्वादिदेवानां पुरतः स महेश्वरः ॥४७॥
उपयेमे उमां देवीं विधियुक्तेन कर्मणा ।
शिवः प्राप्य स्त्रियं स्फीतां पार्वतीं स्वस्थलं ययौ ॥४८॥
तारकोपद्रुता देवा योद्धुकामा महेश्वरम् ।
शिवतेजःसमुद्भूतं सेनापतिमयाचत ॥४९॥
स तेषां कार्यसिद्ध्यर्थं मेरुमूले इलावृते ।
उमामुपजगामाथ दिव्यं वर्षशतं ययौ ॥५०॥
तद् दृष्ट्वा दुःसहं कर्म भीता ब्रह्मादिदेवताः ।
अनर्थं चिन्तयामासुस्तयोर्मिथुनकर्मणि ॥५१॥

यस्य मैथुनकार्येषु दिव्यं वर्षशतं गतम् ।
तस्माज्जातः सुतः कुत्र धारणीयो भविष्यति ॥५२॥
इति संचिन्त्य वै देवास्तयोस्तां मैथुनक्रियाम् ।
दर्शयित्वा द्विजान् कांश्चित् त्याजयामासुरोजसा ॥५३॥
विप्रान् दृष्ट्वा तदा देवी व्रीडिता पिदधेंऽशुकम् ।
देवीप्रीत्यै स्थलं तत्तु शिवशप्तं ततोऽवधि ॥५४॥
पुंसामगम्यं समभूत् पुंसां स्त्रीत्वकरं द्विज ।
स्थानभ्रष्टं शिवस्तेजस्तत्याज पृथिवीतले ॥५५॥
तत्सर्वव्यापकं भूतमग्निः संजगृहे च तत् ।
अग्निस्तु सर्वदेवानां संमतेन च तत् कियत् ॥५६॥
गङ्गायै धारयामास सा च गङ्गा सुदुर्धरम् ।
शैवं तेजस्तु तत्याज कैलासे शरकानने ॥५७॥
तस्मात् प्राणी समुत्तस्थौ सेनानी दीर्घलोचनः ।
महाबलो महासत्त्वः शिवपुत्रो महाभुजः ॥५८॥
सेनापतित्वे देवैः स ह्यभिषिक्तो बभूव ह ॥५९॥
कृत्तिकादिगवां षण्णां मातॄणां स पयः पपौ ।
तेनासौ कार्त्तिकेयादिनामको गूहनाद् गुहः ॥६०॥
षड्भिर्वक्त्रैः पपौ दुग्धं तेन षड्वक्त्र उच्यते ।
ददुः शिवादयस्तस्मै शस्त्रकास्त्रादिवाहनम् ॥६१॥
तेन तेषां मृतः शत्रुस्तारकाख्यो महाबलः ।
उमया सह देवोऽसौ कैलासशिखरेऽवसत् ॥६२॥
तत्र देहार्धकं शंभोर्जहार खलु पार्वती ।
शिवविच्छेदलेशं चाप्यसहन्ती द्विजर्षभ ॥६३॥
तत्रस्थां पार्वतीं देवीं पृच्छतीं स महेश्वरः ।
जगाद मन्त्रतन्त्राणि सर्वदैवतकानि च ॥६४॥

XI
VARAHA-PURAṆA
Chapter 22

तस्मिन् निवसतस्तस्य रुद्रस्य परमेष्ठिनः ।
चुकोप गौरी देवस्य पितुर्वैरमथास्मरत् ॥१॥
चिन्तयामास देवस्य त्वनेनापहृतं पुरम् ।
यज्ञो विध्वंसितो यस्मात् तस्माद् देहं त्यजाम्यहम् ॥२॥
आराध्य तपसा तस्य गृहे भूत्वा व्रजाम्यहम् ।
कथं गच्छामि पितरं दक्षं क्षयितबान्धवम् ॥३॥

भवपत्नी च दुहिता एवं संचिन्त्य सुन्दरी ।
जगाम तपसे देवी हिमवन्तं महागिरिम् ॥४॥
तत्र कालेन महता क्षपयन्ती कलेवरम् ।
स्वशरीराग्निना दग्ध्वा ततः शैलसुताभवत् ॥
उमानाम्नातिमहती कृष्णा चेत्यभिधानतः ॥५॥
लब्ध्वा तु शोभनां मूर्तिं हिमवन्तगृहे शुभाम् ।
पुनस्तपश्चकारोग्रं देवं स्मृत्वा त्रिलोचनम् ॥६॥
असावेव पतिर्मह्यमित्युक्त्वा तपसि स्थिता ।
कुर्वन्त्या तत्तपश्चोग्रं हिमवन्ते महागिरौ ॥७॥
कालेन महता देवस्तपसाराधितस्तया ।
आजगामाश्रमं तस्या विप्रो भूत्वा महेश्वरः ॥८॥
वृद्धः शिथिलसर्वाङ्गः स्खलंश्चैव पदे पदे ।
कृच्छ्रात्तस्याः समीपं चाप्यागत्य द्विजसत्तमः ।
बुभुक्षितोऽस्मि मे देहि भद्रे भोज्यं द्विजस्य तु ॥९॥
एवमुक्ता तदा कन्या उमा शैलसुता शुभा ।
उवाच ब्राह्मणं भोज्यं दधि विप्र फलादिकम् ॥
कुरु स्नानं द्रुतं विप्र भुङ्क्ष्वान्नं यदृच्छया ॥१०॥
एवमुक्तस्तदा विप्रस्तस्याः पार्श्वे महानदीम् ।
गङ्गां जगाम स्नानार्थं स्नानं कर्तुमवातरत् ॥११॥
स्नानं तु कुर्वता तेन रुद्रेण द्विजरूपिणा ।
भूत्वा मायामयं भीमं मकरं भयदर्शनम् ।
ग्राहितस्तु तदा विप्रस्तेन दुष्टेन मद्गुना ॥१२॥
दृष्ट्वा धृतमथात्मानं मकरेण बलीयसा ।
बद्धमात्मानमथ तां दर्शयन् वाक्यमब्रवीत् ॥१३॥
अब्रह्मण्यं गते कन्ये त्रायस्व मामतो भयात् ।
यावन्न याति विकृतिं तावन्मां त्रातुमर्हसि ॥१४॥

But Pārvatī, sincerely devoted to Hara as she is, would not touch another man; but on a second thought she holds him out of the crocodile's jaws, on which the Brahmin reveals his real self, saying :

यमाराध्य तपश्चर्तुमारब्धं शैलकन्यया ।
स एव भगवान् रुद्रस्तस्याः पाण्यवलम्बितः ॥१६॥

Pārvatī thereupon praises him :

देवदेव त्रिलोकेश त्वदर्थोऽयं समुद्यमः ।

प्राग्जन्माराधितो भर्ता भवान् देवो महेश्वरः ॥२४॥
इदानीं मे भवान् देवः पतिर्नान्यो भविष्यति ।
किंतु स्वामी पिता मह्यं शैलेन्द्रो मे व्रजामि तम् ॥२५॥
अनुज्ञाप्य विधानेन ततः पाणिं ग्रहीष्यसि ॥२६॥
एवमुक्त्वा तदा देवी पितरं प्रति भामिनी ।
कृताञ्जलिपुटा भूत्वा हिमवन्तमुवाच ह ॥२७॥

Pārvatī reports to her father all that has happened:

ततो मामब्रवीद् देवः पाणिग्रहणमागतम् ।
भवतो देवि मा किंचिद् विचारय तपोधने ॥३२॥

Himālaya is delighted. He seeks Brahmā's consent for Umā's marriage with Śiva, which is gladly given. Himālaya thereupon invites his relatives and friends, and starts preparations for the grand ceremony, where :

तत्र वेदिः क्षितिश्चासीत् कलशाः सप्त सागराः ।
सूर्यो दीपस्तथा सोमः सरितो ववहुर्जलम् ॥४३॥
एवं विवाहसामग्रीं कृत्वा शैलवराधिपः ।
प्रेषयामास रुद्राय समीपं मन्दरं गिरिम् ॥४४॥
स तदा शंकरोक्तस्तु मन्दरो द्रुतमाययौ ।
विधिना सोमया पाणिं जग्राह परमेश्वरः ॥४५॥

Chapter 23 describes Gaṇapati's birth :

पूर्वं देवगणाः सर्वे ऋषयश्च तपोधनाः ।
कार्यारम्भं तथा चक्रुः सिध्यन्ते च न संशयः ॥२॥
सन्मार्गवर्तिषु तथा सिध्यन्ते विघ्नतः क्रियाः ।
असत्कारिषु देवेषु तद्वदेवमविघ्नतः ॥३॥
ततो देवाः सपितरश्चिन्तयामासुरोजसा ।
असत्कार्येषु विघ्नार्थं सर्वं एवाभ्यमन्त्रयन् ॥४॥
ततस्तेषां तदा मन्त्रं कुर्वतां त्रिदिवौकसाम् ।
बभूव बुद्धिर्गमने रुद्रं प्रति महामतिम् ॥५२

The gods approach Rudra and ask him :

देवदेव महादेव शूलपाणे त्रिलोचन ।
विघ्नार्थमविशिष्टानामुत्पादयितुमर्हसि ॥७॥
एवमुक्तस्तदा देवैर्भवः परमया मुदा ।
उमां निरीक्षयामास चक्षुषानिमिषेण ह ॥८॥
देवानां सविधे तस्य पश्यतस्तां महात्मनः ।

चिन्ताभूद् व्योम्नि मूर्तिर्नो दृश्यते केन हेतुना ।।९।।
पृथिव्या विद्यते मूर्तिरपां मूर्तिस्तथैव च ।
तेजसः श्वसनस्यापि मूर्तिरेषा तु दृश्यते ।।१०।।
आकाशं च कथं नेति मत्वा देवो जहास च ।
ज्ञानशक्तिः पुमान् दृष्ट्वा यद् दृष्टं व्योम्नि शंभुना ।।११।।
यथोक्तं ब्रह्मणा पूर्वं शरीरं तु शरीरिणाम् ।
यच्चापि हसितं तेन देवेन परमेष्ठिना ।।१२।।
एतत्कार्यचतुष्केण पृथिव्यादिचतुर्ष्वपि ।
मूर्तिमानतितेजस्वी हसतः परमेष्ठिनः ।।१३।।
प्रदीप्तास्यो महादीप्तः कुमारो भासयन् दिशः ।
परमेष्ठिगुणैर्युक्तः साक्षाद् रुद्र इवापरः ।।१४।।
उत्पन्नमात्रो देवानां व्युषितः संप्रमोहयन् ।
कान्त्या दीप्त्या तथा मूर्त्या रूपेण च महात्मवान् ।।१५।।
तं दृष्ट्वा परमं रूपं कुमारस्य महात्मनः ।
उमानिमेषनेत्राभ्यां तमपश्यच्च भामिनी* ।।१६।।
तां दृष्ट्वा कुपितो देवः स्त्रीभावं चञ्चलं तथा ।
मत्वा कुमाररूपं तु शोभनं मोहनं दृशाम् ।।१७।।
ततः शशाप तं देवो गणेशं परमेश्वरः ।
कुमार गजवक्त्रस्त्वं प्रलम्बजठरस्तथा ।।
भविष्यसि तथा सर्पैरुपवीतगतिर्ध्रुवम् ।।१८।।
एवं शशाप तं देवस्तीव्रकोपसमन्वितः ।
धुन्वन् शरीरमुत्थाप्य ततो देवो रुषान्वितः ।।१९।।
यथा यथासौ स्वशरीरमाद्यं,
धुनोति देवस्त्रिशिखस्त्रिपाणिः ।।
तथा तथा चाङ्गरुहाच्चकासे,
जलं क्षितौ संन्यपत्तथान्यत् ।।२०।।
विनायकानेकविधा गजास्यास्,
तमालनीलाञ्जनसंनिकाशाः ।।

* Recalling the story in Greek mythology in which king Oedipus married his mother, thus committing incest, Freud suggests that at some prehistoric time the sons of the tribe used to appropriate the females, which had been regarded as belonging to their father; for details cp. Freud, the Future of an Illusion.

उत्तस्थुरुच्चैर्विविधास्त्रहस्तास् ।
ततस्तु देवो मनसाकुलेन ।।२१।।

Seeing them so wildly dancing Brahmā requests Rudra to place Gaṇeśa at the head of all right undertakings and instruct his counterparts to help him in this. This is granted and then :

एवं स्तुतस्तदा देवैर्महात्मा गणनायकः ।
अभिषिक्तस्तु रुद्रेण सोमयाऽपत्यतां गतः ।।३५।।

With this ends chapter 23 entitled Vināyakotpatti.

Chapter 25 describes the birth of Kārttikeya from Ahaṁkāra :

अहंकारात् कथं जज्ञे कार्त्तिकेयो द्विजोत्तम ।
एतन्मे संशयं छिन्धि पृच्छतो वै महामुने ।।१।।

Mahātapas speaks :

सर्वेषामेव तत्त्वानां यः परः पुरुषः स्मृतः ।
तस्मादव्यक्तमुत्पन्नं तत्त्वादि त्रिविधं तु तत् ।।२।।
पुरुषाव्यक्तयोर्मध्ये महत्त्वं समपद्यत ।
स चाहंकार इत्युक्तो यो महान् समुदाहृतः ।।३।।
पुरुषो विष्णुरित्युक्तः शिवो वा नामतः स्मृतः ।
अव्यक्तं तु उमादेवी श्रीर्वा पद्मनिभेक्षणा ।।४।।
तत्संयोगादहंकारः स च सेनापतिर्गुहः ।
तस्योत्पत्तिं प्रवक्ष्यामि शृणु राजन् महामते ।।५।।
आदौ नारायणो देवस्तस्माद् ब्रह्मा ततोऽभवत् ।
अतः स्वायंभुवाश्चान्ये मरीच्याद्यार्कसंभवाः ।।६।।
तदारभ्य सुरा दैत्या गंधर्वा मानुषाः खगाः ।
पशवः सर्वभूतानि सृष्टिरेषा प्रकीर्तिता ।।७।।
सृष्ट्यां विस्तारितायां तु देवदैत्या महाबलाः ।
सात्वतं भावमास्थाय युयुधुर्विजिगीषवः ।।८।।

The perpetual conflict between the gods and the demons rages till the gods seek help from Rudra, asking him :

सेनापतिं च देवेश देहि दैत्यवधाय वै ।
देवानां ब्रह्ममुख्यानामेतदेव हितं भवेत् ।।३०।।

Rudra thereupon says :

ददामि सेनानाथं वो देवा भवत विज्वराः ।
भविष्यमस्ति पौराणां योगादीनामचिन्तयत् ।।३१।।
एवमुक्त्वा हरो देवान् विसृज्य स्वाङ्गसंस्थिताम् ।
शक्तिं संक्षोभयामास पुत्रहेतोः परंतप ।।३२।।
तस्य क्षोभयतः शक्ति ज्वलनार्कसमप्रभः ।
कुमारः सहजां शक्ति बिभ्रज् ज्ञानैकशालिनीम् ।।३३।।
उत्पत्तिस्तस्य राजेन्द्र बहुरूपा व्यवस्थिता ।
मन्वन्तरेष्वनेकेषु देवसेनापतिः किल ।।३४।।
योऽसौ शरीरगो देवस्त्वहंकार इतीरितः ।
प्रयोजनवशाद् देवः देवसेनापतिर्बभौ ।।३५।।

Kārttikeya is then appointed 'General of the gods' armies'.

कथं त्वं कृत्तिकापुत्र मुक्तवान् शंस मे गुरो ।
कथं वा पावकिरसौ कथं षण्मातृनन्दनः ।।४५।।

Mahātapas replies :

आदिमन्वन्तरे देवस्योत्पत्तिर्या मयोदिता ।
परोक्षदर्शिभिर्देवैरेवमेव स्तुतः प्रभो ।।४६।।
कृत्तिकापावकस्तस्य मातरो गिरिजा तथा ।
द्वितीयजन्मनि गुहस्यैते उत्पत्तिहेतवः ।।४७।।
एवमेतत्तवाख्यातं पृच्छतः पार्थिवोत्तम ।
आत्मविद्यामृतं गुह्यमहंकारस्य संभवः ।।४८।।

XII

MATSYA-PURAṆA

Chapters 154-160

अवध्यस्तारको दैत्यः सर्वैरपि सुरासुरैः ।
मया स वरदानेन छन्दयित्वा निवारितः ।
तपसः सांप्रतं राजा त्रैलोक्यदहनात्मकात् ।।४८।।
स च वव्रे वधं दैत्यः शिशुतः सप्तवासरात् ।
स सप्तदिवसो बालः शंकराद् यो भविष्यति ।।४९।।
तारकस्य निहन्ता स भास्कराभो भविष्यति ।
सांप्रतं चाप्यपत्नीकः शंकरो भगवान् प्रभुः ।
हिमाचलस्य दुहिता सा तु देवी भविष्यति ।
तस्याः सकाशाद् यः शर्वस्त्वरण्यां पावको यथा ।।५२।।

जनयिष्यति तं प्राप्य तारकोऽभिभविष्यति ॥

The gods depart, Brahmā summons Niśā, born of his own body, and tells her that. Hara is waiting for Umā to be born in Menā from Himālaya and he asks her :

प्रतीक्षमाणस्तज्जन्म कंचित् कालं निवत्स्यति ।
तयोः सुतस्ततपसोर्भविता यो महाबलः ॥६३॥
स भविष्यति दैत्यस्य तारकस्य विनाशकः ।
जातमात्रा तु सा देवी स्वल्पसंज्ञा च भामिनी ॥६४॥
विरहोत्कण्ठिता गाढं हरसंगमलालसा ।
तयोः सुतस्ततपसोः संगमः स्याच्छुभानने ॥६५॥
ततस्ताभ्यां तु जनितः स्वल्पो वाक्कलहो भवेत् ।
ततोऽपि संशयो भूयस्तारकं प्रति दृश्यते ॥६६॥
तयोः संयुक्तयोस्तस्मात् सुरतासक्तिकारणे ।
विघ्नस्त्वया विधातव्यो यथा ताभ्यां तथा शृणु ॥६७॥
गर्भस्थाने च तन्मातुः स्वेन रूपेण रञ्जय ।
ततो विहाय शर्वस्तां विश्रान्तो नर्मपूर्वकम् ॥६८॥
भर्त्सयिष्यति तां देवीं ततः सा कुपिता सती ।
प्रयास्यति तपश्चर्तुं तत्तस्मात्तपसे पुनः ॥६९॥
जनयिष्यति यं शर्वादमितद्युतिमण्डितम् ।
स भविष्यति हन्ता वै सुरारीणामसंशयम् ॥७०॥
इत्युक्ता तु निशादेवी तथेत्युक्त्वा कृताञ्जलिः ।
जगाम त्वरिता तूर्णं गृहं हिमगिरेः परम् ॥८५॥
किंचिदाकुलतां प्राप्ते मेनानेत्राम्बुजद्वये ॥९३॥
आविवेश मुखे रात्रिः सुचिरस्फुटसंगमा ।
जन्मदाया जगन्मातुः क्रमेण जठरान्तरे ॥९४॥

Umā is born at the auspicious moment and the entire world is delighted at her birth. Quickly she grows into a beauty. Indra summons Nārada and requests him to arrange her marriage with Śiva. Nārada repairs to Himālaya and addresses him :

अहो धन्योऽसि शैलेन्द्र यस्य ते कन्दरं हरः ।
अध्यास्ते लोकनाथोऽपि समाधानपरायणः ॥१३०॥
इत्युक्तवति देवर्षौ नारदे सादरं गिरा ।
हिमशैलस्य महिषी मेना मुनिदिदृक्षया ॥१३१॥

अनुयाता दुहित्रा तु स्वल्पालिपरिचारिका ।
लज्जाप्रणयनम्राङ्गी प्रविवेश निवेशनम् ॥१३२॥

Menā directs Umā to greet the sage Nārada, and she does it bashfully. Menā requests Nārada to predict her future. Nārada does it saying :

चोदित: शैलमहिषीसख्या मुनिवरस्तदा ।
स्मिताननो महाभागो वाक्यं प्रोवाच नारद: ॥१४५॥
न जातोऽस्या: पतिर्भद्रे लक्षणैश्च विवर्जिता ।
उत्तानहस्ता सततं चरणैर्व्यभिचारिभि: ॥
स्वच्छायया भविष्येयं किमन्यद् बहु भाष्यते ॥१४६॥

This upsets Menā and she bewails the lot of those, whose daughters are not well disposed. Nārada consols her :

न जातोऽस्या: पतिर्देव्या यन्मयोक्तं हिमाचल ।
न स जातो महादेवो भूतभव्यभवोद्भव: ।
शरण्य: शाश्वत: शास्ता शंकर: परमेश्वर: ॥१७८॥
भविष्यति पति: सोऽस्या जगन्नाथो निरामय: ॥१८४॥
भार्या जगद्गुरोर्ह्येषा वृषाङ्कस्य महीधर ॥१९२॥
तद्यथा शीघ्रमेवैषा योगं यायात् पिनाकिना ।
तथा विधेयं विधिवत् त्वया शैलेन्द्रसत्तम ॥१९४॥

Himālaya is pleased with this and he asks Nārada to help him in the fulfilment of the task, assigned to him by the gods. Nārada goes to Indra to report this and he requests him to so lay plans as to facilitate an early union of Hara with Pārvatī. So saying Nārada departs. Indra thereupon summons Kāma and directs him to work his magic upon Śiva. Kāma gladly undertakes it; and accompanied by his wife and Vasanta, he goes to the Prastha mountain, where Hara is practising penance. He slyly enters into Śiva's ear hole, whereupon Hara is suddenly filled with love for Pārvatī. But he soon recovers, and shakes off Kāma, who then decides to pierce his heart. Kāma attempts it, but before his arrow strikes Hara's heart, Hara burns him in the fire of his third eye, which keeps flaming even after burning Kāma. Thinking of the creation Hara distributes his anger among :

सहकारे मधौ चन्द्रे सुमनःसु परेष्वपि ।
भृङ्गेषु कोकिलास्येषु विभागेन स्मरानलम् ॥२५२॥

Rati bewails Kāma's lot, and she praises Hara, who then grants her the boon :

भविष्यति च कामोऽयं कालात् कान्तोऽचिरादपि ।
अनङ्ग इति लोकेषु विख्यातिं स गमिष्यति ॥२७२॥

Rati waits for the predicted moment. In the meantime Himālaya, at the suggestion of Nārada, takes out Umā to arrange her interview with Hara. But on his way he meets Rati to hear from her the plight of Kāma and the reason for it. Himālaya gets dejected and asks his daughter :

उमेति चपले पुत्रि न क्षमं तावकं वपुः ।
सोढुं क्लेशस्वरूपस्य तपसः सौम्यदर्शने ॥२९४॥
ततोऽन्तरिक्षे दिव्या वागभूद् भुवनभूतले ।
उमेति चपले पुत्रि त्वयोक्ता तनया ततः ।
उमेति नाम तेनास्या भुवनेषु भविष्यति ॥२९९॥

Himālaya leaves Pārvatī in the forest to practise penance and himself returns home. Pārvatī embarks upon a nerve-shaking penance, faring on chance leaves and water. The gods are frightened. Indra summons the seven sages and directs them :

हिमाचले तपो घोरं तप्यते भूधरात्मजा ।
तस्या ह्यभिमतं कामं भवन्तः कर्तुमर्हथ ॥३१३॥

The seven sages wait upon Pārvatī asking her the reason for her penance. She replies :

अहं किल भवं देवं पतिं प्राप्तुं समुद्यता ।
सांप्रतं चापि निर्दग्धमदनं वीतरागिणम् ॥
कथमाराधयेदीशं मादृशी तादृशं शिवम् ॥३२८॥

The sages deride Śiva, but she is firm in her resolve :

यस्यैश्वर्यमनाद्यन्तं तमहं शरणं गता ।
एष मे व्यवसायश्च दीर्घोऽतिविपरीतकः ॥३७१॥
यात वा तिष्ठतैवाथ मुनयो मद्विघायकाः ॥३७७॥

The sages are pleased and bless her saying :

अचिरादेव तन्वङ्गि कामस्तेऽयं भविष्यति ॥३७४॥

So saying the sages depart to meet Śaṁkara at the Prastha mountain. Hara receives them cordially and asks :

जाने लोकविधानस्य कन्यां सत्कार्यमुत्तमम् ।।
जाता प्रालेयशैलस्य संकेतकनिरूपणा ।।४०६।।
सत्यमुत्कण्ठिताः सर्वे देवकार्यार्थमुद्यताः ।
तेषां त्वरन्ति चेतांसि किं नु कार्यं विवक्षितम् ।।४०७।।

So asked by Śiva the sages go to Himālaya and declare :

देवो दुहितरं साक्षाद् पिनाकी तव मार्गते ।
तच्छीघ्रं पावयात्मानमाहुत्येवानलार्पणात् ।।४१०।।

Himālaya agrees and they all meet Pārvatī and tell her :

रम्यं प्रियं मनोहारि मा रूपं तपसा दह ।
प्रातस् ते शंकरः पाणिमेष पुत्रि ग्रहीष्यति ।।४२३।।

Pārvatī thereupon desists from penance and goes home with her father. Preparations for marriage are set afoot. The marriage ceremony is duly solemnised and Hara spends the night at his father-in-law's :

अवसत्तां क्षपां तत्र पत्न्या सह पुरान्तकः ।।४६५।।
आमन्त्र्य हिमशैलेन्द्रं प्रभाते चोमया सह ।
जगाम मन्दरगिरिं वायुवेगेन शृङ्गिणा ।।४६६।।

The two live in ecstasy and then :

ततो बहुतिथे काले सुतकामा गिरेः सुता ।
सखीभिः सहिता क्रीडां चक्रे कृत्रिमपुत्रकैः ।।
कदाचिद् गन्धतैलेन गात्रमभ्यज्य शैलजा ।।५०१।।
चूर्णैरुद्वर्तयामास मलिनान्तरितां तनुम् ।
तदुद्वर्तनकं गृह्य नरं चक्रे गजाननम् ।।
पुत्रेत्युवाच तं देवी पुत्रेत्यूचे च जाह्नवी ।
गाङ्गेय इति देवैस्तु पूजितोऽभूद् गजाननः ।।
विनायकाधिपत्यं च ददावस्य पितामहः ।।५०५।।

The gods ask her :

फलं किं भविता देवि कल्पितैस्तरुपुत्रकैः ।।

Pārvatī replies that a tree is worth more than ten sons. The gods depart and the pair live happily together. The Gaṇas delight them with their pranks. Among them Pārvatī sees

Vīraka and asks Hara :

ईदृशस्य सुतस्याति ममोत्कण्ठा पुरान्तक ।
कदाहमीदृशं पुत्रं द्रक्ष्याम्यानन्ददायिनम् ॥५४६॥

On this Hara says : 'Let Vīraka be your son'. Vīraka is readily shown in and Umā adopts him as her son saying :

एह्येहि यातोऽसि मे पुत्रतां देवदेवेन दत्तोऽधुना वीरक ॥

It gets now dark and Niśā works her veil over Pārvatī, who becomes black, whereupon Hara taunts her :

शरीरे मम तन्वङ्गि सिते भास्यसितद्युतिः ।
रजनीवासिते पक्षे दृष्टिरोषं ददासि मे ॥१५५-२॥

Pārvatī is cut to the quick and she goes out for penance instructing Vīraka to keep an eye on Hara, lest he should speak to another woman.

Chapter 156 presents Pārvatī engrossed in penance. Vakabhrātā, son of Andhaka, seeing her so entranced, assumes her form and slyly enters into Hara's apartments, and begins to swap lusty talks, upon which Hara detects him and kills him. In the meantime Vāyu, ignorant of what has happened, informs Umā of Hara's incest. She gets enraged and curses Vīraka saying :

मातरं मां परित्यज्य यस्मात् त्वं स्नेहविक्लवात् ।
विहितावसरः स्त्रीणां शंकरस्य रहोविधौ ॥
तस्मात् ते परुषा रूक्षा जडा हृदयवर्जिता ।
गणेश क्षारसदृशी शिला माता भविष्यति ॥२॥

So cursing, she falls into penance. The gods are upset and ask her to choose a boon, whereupon she asks :

स्यामहं काञ्चनाकारा वात्सल्येन च संयुता ॥

The boon is granted. She returns to Śiva, but is refused admission by Vīraka, who takes her to be another woman on account of the change in her complexion. Pārvatī explains to him the reality, whereupon she is shown in and enjoys Śiva with the love that uses the whole of a man.

Years pass. The gods get apprehensive at their continued sport. They depute Agni to intercede, who :

ददृशे तं च देवेशो हुताशं शुकरूपिणम् ।।२५।।

Disturbs them in the consummation of their sexual act. Hara thereupon says :

यस्मात्तु त्वत्कृतो विघ्नस्तस्मात्वय्युपपद्यते ।
इत्युक्तः प्राञ्जलिर्वह्निरपिवद् वीर्यमाहितम् ।।२७।।
तेनापूर्यत तान् देवांस्तत्तत्कार्यविभेदतः ।
विपाटच जठरं तेषां वीर्यं माहेश्वरं ततः ।।२८।।
निष्क्रान्तं तप्तहेमाभं वितते शंकराश्रमे ।
तस्मिन् सरो महज्जातं विमलं बहुयोजनम् ।।२९।।

The six Kṛttikās happen to see this, and they propose to Pārvatī :

दास्यामो यदि ते गर्भः संभूतो यो भविष्यति ।
सोऽस्माकमपि पुत्रः स्यादस्मन्नाम्ना च वर्तताम् ।।३४।।

Umā agrees to their proposal :

उक्ता वै शैलजा प्राह भवत्वेवमनिन्दिताः ।
ततस्ता हर्षसंपूर्णाः पद्मपत्रस्थितं पयः ।।३७।।
तस्यै ददुस्तथा चापि तत् पीतं क्रमशो जलम् ।
पीते तु सलिले तस्मिन् ततस्तस्मिन् सरोवरे ।।३४।।
विपाटच देव्याश्च ततो दक्षिणां कुक्षिमुद्गतः ।
निश्चक्रामाद्भुतो बालः सर्वलोकविभासकः ।।
दीप्तो मारयितुं दैत्यान् कुत्सितान् कनकच्छविः ।
एतस्मात् कारणाद् देवः कुमारश्चापि सोऽभवत् ।।४१।।

With this comes to an end chapter 158, entitled Kumāra-saṁbhava. Chapter 159 is a glorification of Kumāra, calling him Skanda, Viśākha, Ṣaḍ-vaktra and Kārttikeya with a hint that he is meant to destroy Tāraka.

Chapter 160 describes the duel between Kumāra and Tāraka, resulting in the destruction of the latter. With this ends chapter 160, entitled Tārakavadha.

Padma-Purāṇa (ch. 44-46) gives a completely identical account of the long affair in the same verses, in the same order, tracing in chapter 46 the births of Gaṇeśa and Skanda from the right and left sides of Pārvatī.

XIII

SKĀNDA-PURĀṆA

Māheśvara Khaṇḍa

Chapters 20-30

यदा दाक्षायणी चाग्नौ पतिता यज्ञकर्मणि ।
दक्षस्य च महाभागा तिरोधानगता सती ॥१६॥
विना शक्त्या महेशोऽपि तताप परमं तपः ॥१९॥
एतस्मिन्नन्तरे दैत्याः प्रादुर्भूता ह्यविद्यया ॥२४॥
तारको नमुचेः पुत्रस्तपसा परमेण हि ।
ब्रह्माणं तोषयामास ब्रह्मा तस्य तुतोष वै ॥२७॥
वरं वृणीष्व भद्रं ते सर्वान् कामान् ददामि ते ।
प्रहस्य तारकः प्राह अजेयत्वं प्रदेहि मे ॥३२॥
ब्रह्मोवाच तदा दैत्यमजेयत्वं तवानघ ।
विनार्भकेण दत्तं वै ह्यर्भकस्त्वां विजेष्यते ॥
एवं लब्धवरो भूत्वा तारको हि महाबलः ।
देवान् युद्धार्थमाहूय ययुधे तैः सहासुरः ॥
दैत्येन्द्रैश्च महाभाग त्रातुमर्हसि नः प्रभो ।
तदा नभोगता वाणी ह्युवाच परिसान्त्व्य वै ॥४०॥
हे देवाः क्रियतामाशु मम वाक्यं हि तत्त्वतः ।
शिवात्मजो यदा देवा भविष्यति महाबलः ॥४१॥
युद्धे पुनस्तारकं च वधिष्यति न संशयः ।
येनोपायेन भगवाञ्छंभुः सर्वगुहाशयः ॥४२॥
दारापरिग्रही देवास्तथा नीतिर्विधीयताम् ॥४३॥
श्रुत्वा नभोगतां वाणीमाजग्मुस्ते हिमालयम् ।
बृहस्पतिं पुरस्कृत्य सर्वे देवा वचोऽब्रुवन् ॥४५॥
तारकस्त्रासयत्यस्मान् साहाय्यं तद्वधे कुरु ॥४७॥
किं कुर्मः सुरकार्यं च तारकस्य वधं प्रति ॥५०॥
इत्युक्तो गिरिराजोऽथ देवैः स्वगृहमाविशत् ।
पत्नीं मेनां च पप्रच्छ सुरकार्यं समागतम् ॥६०॥
जनितव्या त्वया कन्या शिवार्थं कार्यसिद्धये ॥६५॥

Menā, however, objects to the birth of a daughter; but ultimately agrees to conceive for the sake of the gods:

दधार जठरे कन्यां मेना भाग्यवती तदा ॥६७॥
एतस्मिन्नन्तरे जाता गिरिजा नाम नामतः ।
प्रादुर्भूता यदा देवी सर्वेषां च सुखप्रदा ॥७१॥
अष्टवर्षा यदा जाता हिमालयगृहे सती ।
महेशो हिमवद्द्रोण्यां ततापं परमं तपः ॥२॥
एतत्तपो जुषाणं तं महेशं हिमवान् ययौ ।
तत्पादपल्लवं द्रष्टुं पार्वत्या सह बुद्धिमान् ॥३॥

Nandī stops Himālaya ; but he remonstrates; and then he is shown in. Hara asks him not to bring Pārvatī to the hermitage :

इयं कुमारी सुश्रोणी तन्वी चारुप्रभाषिणी ।
नानेतव्या मत्समीपे वरयामि पुनः पुनः ॥१५॥

Pārvatī speaks :

प्रकृतेः परतस्त्वं च यदि सत्यं वचस्तव ।
तर्हि त्वया न भेतव्यं मम शंकर संप्रति ॥२४॥

With this Śaṁkara is pleased and he encourages her saying :

प्रत्यहं कुरु मे सेवां गिरिजे साधुभाषिणि ॥२६॥
शंकरेणाभ्यनुज्ञातः, स्वगृहं हिमवान् ययौ ।
सार्धं गिरिजया सोऽपि प्रत्यहं दर्शने स्थितः ॥३२॥
एवं कतिपयः कालो गतश्चोपासनात्तयोः ॥३३॥
पार्वतीं प्रति तत्रैव चिन्तामापेदिरे सुराः ॥३४॥
ते चिन्त्यमानाश्च सुरास्तदानीं ।
कथं महेशो गिरिजां समेष्यति ॥३५॥

Bṛhaspati suggests :

एतत्कार्यं मदनेनैव राजन् ।
नान्यः समर्थो भविता त्रिलोके ॥
विघ्नावितुं तापसानां तपो हि ।
तस्मात् त्वरात् प्रार्थनीयो हि मारः ॥३७॥
गुरोर्वचनमाकर्ण्य आह्वयन्मदनं हरिः ।
आह्वानादाजगामाथ मदनः कार्यसाधकः ॥३८॥
रत्या समेतः सह माधवेन ।
स पुष्पधन्वा पुरतः सभायाम् ॥३९॥

The gods request Kāma :

मदन त्वं समर्थोऽसि अस्मान् जेतुं सदैव हि ।
महेशं प्रति गच्छाशु सुरकार्यार्थसिद्धये ।
पार्वत्या सहितं शंभुं कुरुष्वाथ महामते ॥४६॥

Kāma enters the hermitage accompanied by Rati, Vasanta and the Nymphs. The entire nature is a-glow with love and then :

एतस्मिन्नन्तरे तत्र मदनो हि धनुर्धरः ।
पञ्चबाणान् समारोप्य स्वकीये धनुषि द्विजाः ॥५६॥
निरीक्ष्य शंभुं परमासने स्थितं तपो जुषाणं परमेष्ठिनां पतिम् ॥६०॥
यावच्छिवं वेद्धुकामः शरेण तावद्याता गिरिजा विश्वमाता ।
सखीजनैः संवृता पूजनार्थं सदाशिवं मङ्गलं मङ्गलानाम् ॥६२॥
तावद्विद्धः शरेणैव मोहनाख्येन च त्वरात् ।
विध्यमानस्तदा शंभुः शनैरुन्मील्य लोचने ।
ददर्श गिरिजां देवोऽब्धिर्यथा शशिनः कलाम् ॥६४॥
तां निरीक्ष्य भवो देवो गिरिजां लोकपावनीम् ।
मुमोह दर्शनात् मदनेनातुरीकृतः ॥६८॥
ततो व्यलोकयच्छंभुर्दिक्षु सर्वासु सादरम् ।
तावद् दृष्टो दक्षिणस्यां दिशि ह्यात्तशरासनः ॥७१॥
यावत् पुनः संधयति मदनो मदनान्तकम् ।
तावद् दृष्टो महेशेन सरोषेण तदा द्विजाः ॥७२॥
निरीक्षितस्तृतीयेन चक्षुषा परमेण हि ।
मदनस्तत्क्षणादेव ज्वालामालावृतोऽभवत् ॥
हाहाकारो महानासीद् देवानां तत्र पश्यताम् ॥७३॥

The gods ask Mahādeva :

देव देव महादेव देवानां वरदो भव ।
गिरिजायाः सहायार्थं प्रेषितो मदनोऽधुना ॥७४॥
त्वया हि कार्यं जगदेकबन्धो कार्यं सुराणां परमेण वर्चसा ।
अस्यां समुत्पत्स्यति देव शंभो तेनैव सर्वं भवतीह कार्यम् ॥७६॥
तारकेण महादेव देवाः संपीडिता भृशम् ।
तदर्थं जीवितं चास्य दत्वा च गिरिजा प्रभो ॥७७॥

Hara is displeased with this and he describes the evils of Kāma. But the gods justify Kāma's existence saying that it is through him that creation is fertilized and that for the sake of creation Kāma's revival is essential. Hara does not agree :

मदनं च तथा दग्ध्वा त्यक्त्वा तं पर्वतं रुषा ।
हिमवन्ताभिधं सद्यस्तिरोधानगतोऽभवत् ॥६६॥

Seeing Kāma so withered Pārvatī weeps. Rati, however, comes, to her aid saying :

मा विषादं कुरु सखि मदनं जीवयाम्यहम् ।
त्वदर्थं भो विशालाक्षि तपसाराधयाम्यहम् ॥१०३॥
एवमाश्वास्य तां साध्वीं गिरिजां रतिरंजसा ।
तपस्तेपे च सुमहत् पतिं प्राप्तुं सुमध्यमा ॥१०५॥

Nārada happens to pass that way and he accosts Rati, who misunderstands him and rebukes him. He meets Sambara and informs him of the destruction of Kāma, whereupon Sambara approaches Rati, asking for her love, which she sternly rejects. He thereupon abducts her. All this passes before Pārvatī's eye and she reaffirms her resolve to win Hara through penance and thereby revive Kāma for Rati's sake :

प्रतिज्ञां शृणु मे मातस्तपसा परमेण हि ॥१३५॥
अत्रैव तं समानीय वरयामि विचक्षणम् ।
नाशयामि च रुद्रस्य रुद्रत्वं वरवर्णिनि ॥१३६॥
सुखरूपं परित्यज्य गिरिजा च मनस्विनी ।
शंभोराराधनं चक्रे परमेण समाधिना ॥१३७॥
मदनो यत्र दग्धश्च रुद्रेण च महात्मना ।
तत्रैव वेदिं कृत्वा च तस्योपरि सुसंस्थिता ॥१४०॥
त्यक्त्वा जलाशनं बाला पर्णादा ह्यभवच्च सा ।
ततः सार्द्राणि पर्णानि त्यक्त्वा शुष्काणि चाददे ॥१४१॥
शुष्काणि चैव पर्णानि नाशितानि यदा तदा ।
अपर्णेति च विख्याता बभूव तनुमध्यमा ॥१४२॥
वायुपानरता जाता अम्बुपानादनन्तरम् ।
एकाङ्गुष्ठेन च तदा दधार च निजं वपुः ॥१४३॥
एवं दिव्यसहस्राणि वर्षाणि च ततापं वै ।
हिमालयस्तदागत्य पार्वतीं कृतनिश्चयाम् ॥१४६॥
सभार्यः स सुतामाप्त उवाच च महासतीम् ।
मा खिद्यतां महादेवि तपसानेन भामिनि ॥१४७॥
क्व रुद्रो दृश्यते बाले विरक्तो नात्र संशयः ॥१४८॥

Pārvatī repeats her determination :

विरक्तोऽसौ महादेवो मदनो येन वै हतः ।
तं तोषयामि तपसा शंकरं लोकशंकरम् ।।१५५।।
तत्रैवं च तपस्तेपे परमार्था सती तदा ।।१६०।।
तपसा तेन महता तप्तमासीच्चराचरम् ।
तदा सुरासुराः सर्वे ब्रह्माणं शरणं गताः ।।१६१।।
गिरिजातपसोद्भूतं दावाग्निं परमं महत् ।
ज्ञात्वा ब्रह्मा जगामाशु क्षीराब्धिं परमाद्भुतम् ।।१६४।।

Brahmā reports Pārvatī's extreme penance to Viṣṇu. The latter directs him to see Śaṁkara.

Chapter 22 presents Brahmā persuading Śaṁkara to marry Pārvatī :

हे शंभो तव पुत्रेण औरसेन हतो भवेत् ।
तारको देवशत्रुश्च नान्यथा मम भाषितम् ।।१७।।
तस्मात् त्वया गिरिजा देव शंभो ।
ग्रहीतव्या पाणिना दक्षिणेन ।।१८।।

Saṁkara spurns this advice and expounds the merits of celibacy. After a while Pārvatī's penance enflames his love and he comes to her in the guise of a student, and asks her friends the purpose of her penance. When he is told that it is Śiva's love, he starts deriding Śaṁkara :

सोऽमङ्गलः कपाली च श्मशानालय एव च ।
अशिवः शिवशद्बेन भण्यतेऽथ वृथा च वै ।।५०।।

Pārvatī snubs the Vaṭu and asks him to quit :

वटो गच्छाशु त्वरितो न स्थेयं च त्वयाधुना ।।६१।।

Nonetheless the Vaṭu goes on deriding Śiva, calling him sightless, homeless, and having none to support. Jayā and Vijayā, thereupon ask him to quit. The Vaṭu disappears to appear again in his real form, attended by his Gaṇas :

एवंभूतस् तदा शंभुः पार्वतीं प्रति चाग्रतः ।
उवाच त्वरया युक्तो वरं वरय भामिनि ।।८३।।
व्रीडया परया युक्ता साध्वी प्रोवाच शंकरम् ।।
त्वं नाथो मम देवेश त्वया किं विस्मृतं पुरा ।।८४।।

... ...

याचस्व मां महादेव ऋषिभिः परिवारितः ।
करिष्यति न संदेहस्तव वाक्यं च मे पिता ॥८८॥
दक्षकन्या पुराहं वै पित्रा दत्ता यदा तव ।
यथोक्तविधिना तत्र विवाहो न कृतस्त्वया ॥८९॥
न ग्रहाः पूजितास्तेन दक्षेण च महात्मना ।
ग्रहाणां विषयत्वेन सच्छिद्रोऽयं महानभूत् ॥९०॥

Siva propounds high philosophy, saying that she is Prakṛti and he the Puruṣa and the creation was a web of illusion; why then should he ask Himālaya ? Further :

देहीति वचनात् सद्यः पुरुषो याति लाघवम् । १०१॥

Umā thereupon asks him to act prudently in the interest of creation :

याचस्व मां महादेव सौभाग्यं चैव देहि मे ॥१०५॥
इत्येवमुक्तः स तया महात्मा,
महेश्वरो लोकविडम्बनाय ॥
तथेति मत्वा प्रहसन् जगाम,
स्वमालयं देववरैः प्रपूजितः ॥१०६॥

In the meantime Pārvatī's parents come up to the Prastha mountain. Pārvatī informs them of all that has happened. They are delighted, and the party returns home.

Chapter 23 introduces the seven sages asking Himālaya:

तदोचुः सप्त ऋषयो महेशप्रेरिता वयम् ॥३॥
समागतास्त्वत्सकाशं कन्यायाश्च विलोकने ।
तानस्मान् विद्धि भोः शैल स्वां कन्यां दर्शयाशु वै ॥४॥

Pārvatī is shown in. Himālaya, however, hesitates to offer her to Śiva, who has burnt up Kāma. Menā is emphatic :

अधुना किं विमर्शेन कृतं कार्यं तदैव हि ॥१५॥
उत्पन्नेयं महाभागा देवकार्यार्थमेव च ।
प्रदातव्या शिवायेति शिवस्यार्थेऽवतारिता ॥१६॥

The sages report Himālaya's consent to Śiva and they ask him to prepare for marriage. Viṣṇu is called for consultation and he directs :

गृह्योक्तविधिना शंभो कर्म कर्तुमिहार्हसि ॥५०॥

Preliminaries are duly gone through, including Nāndī-

mukha and Abhyudaya. Śiva sets out with the marriage-party.

Chapter 24 presents Himālaya preparing Pārvatī for marriage. Viśvakarma lays out vedī. Lakṣmī attends his door, elephants, horses, Nandī and others stand ready at call in the court-yard. Brahmā deputes Nārada to inform Himālaya of Śiva's coming. He reports the great preparations going on in the town of Himālaya. This makes the gods a little unnerved :

ददाति वा न ददाति कन्यां गिरीन्द्रः स्वां वै कथ्यतां शीघ्रमेव ।।४६।।
तच्छ्रुत्वा प्रहसञ्छंभुरुवाच वचनं तदा ।
कन्यां दास्यति चेन्मह्यं पर्वतो हि हिमालयः ।
मायया मम किं कार्यं वद विष्णो यथातथम् ।।५०।।

In the meantime Anaṅga arises to work his magic on Siva, who feels disturbed. The party reaches the town :

प्रवेक्ष्यमाणास्ते सर्वे सुरेन्द्रा ऋषिभिः सह ।
दृष्ट्वा हिमाद्रिणा तत्र अभ्युत्थानगतोऽभवत् ।।६६।।

Chapter 25 presents Himālaya and Menā advancing to greet Śiva, who directs Caṇḍī and others to stay out. Śiva enters, and he is duly bathed :

आगत्य कलशैः साकं स्नापितो हि सदाशिवः ।
स्त्रीभिर्मङ्गलगीतेन सर्वाभरणभूषितः ।।४०।।

He then enters the Vivāha-Maṇḍapa, where Himālaya duly receives him :

गजादुत्तारयामास महेशं पर्वतोत्तमः ।
उपविश्य ततः पीठे कृत्वा नीराजनं महत् ।।५०।।
मेनया सखिभिः साकं तथैव च पुरोधसा ।
मधुपर्कादिकं सर्वं यत्कृतं चैव तत्र वै ।।५१।।
ब्रह्मणा नोदितः सद्यः पुरोधाः कृतवान् प्रभुः ।
मङ्गलं शुभकल्याणं प्रस्तावसदृशं बहु ।।५२।।
अन्तर्वेद्यां संप्रवेश्य यत्र सा पार्वती स्थिता ।
वेदिकोपरि तन्वङ्गी सर्वाभरणभूषिता ।।५३।।
तत्रानीतो हरः साक्षाद् विष्णुना ब्रह्मणा सह ।
लग्नं निरीक्षमाणास्ते वाचस्पतिपुरोगमाः ।।५४।।

गर्गो मुनिश्चोपविष्टस्तत्रैव घटिकालये ।
यावत् पूर्णा घटी जाता तावन् प्रणवभाषणम् ॥५५॥
ओं पुण्येति प्रणिगदन् गर्गो वध्वञ्जलिं दधे ।
पार्वत्यक्षतपूर्णं च शिवोपरि ववर्ष वै ॥५६॥
तया संपूजितो रुद्रो दध्यक्षतकुशादिभिः ॥५७॥
तदा शिवेन सा तन्वी पूजिताघ्र्याक्षतादिभिः ॥६०॥
एतस्मिन्नन्तरे तत्र गर्गाचार्यप्रणोदितः ।
हिमवान् मेनया सार्धं कन्यां दातुं प्रचक्रमे ॥६५॥

Siva is asked to announce his gotra and relevant particulars. He is taken aback — for, he has none of these. Nārada comes to his aid :

त्वया पृष्टो भवः साक्षात् स्वगोत्रकथनं प्रति ॥७३॥
अस्य गोत्रं कुलं चैव नाद एव परं गिरे ।
नादे प्रतिष्ठितः शंभुर्नादो ह्यस्मिन् प्रतिष्ठितः ॥७४॥
अगोत्रोऽयं गिरिश्रेष्ठ जामाता ते न संशयः ॥७६॥
एतच्छ्रुत्वा वचस्तस्य नारदस्य महात्मनः ॥८४॥
हिमाद्रिप्रमुखाः सर्वे तथा चेन्द्रपुरोगमाः ।
साधुसाध्विति ते सर्वे ऊचुर्विस्मितमानसाः ॥८५॥

Chapter 26 describes the main Yāga, followed by Kanyādāna during which Brahmā gets discharged :

वर्तमाने च यज्ञे च ब्रह्मा लोकपितामहः ।
ददर्श चरणौ देव्या नखेन्दुं च मनोहरम् ॥१६॥
दर्शनात् स्खलितः सद्यो बभूवाम्बुजसंभवः ।
मदनेन समाविष्टो वीर्यं च प्राच्यवद् भुवि ॥१७॥
रेतसा क्षरमाणेन लज्जितोऽभूत् पितामहः ।
चरणाभ्यां ममर्दाथ महद् गोप्यं दुरत्ययम् ॥१८॥
बहवश्चर्षयो जाता वालखिल्याः सहस्रशः ॥१९॥

Brahmaghoṣa arises and the wives of the sages shower gifts on the couple. The ceremony is followed by a grand marriage-feast.

Chapter 27 presents the pair engrossed in conjugal sport :

अथो गिरिजया सार्धं महेशो गन्धमादने ।
एकान्ते च मतिं चक्रे रमणार्थं स्वरूपवान् ॥३०॥

सुरतेनैव महता तपसा हि समागमे ।
द्वयोः सुरतमारब्धं तद् द्वयोश्च तदाभवत् ॥३१॥
तस्मिन् महारते प्राप्ते नाविन्दन्त सुखं परम् ॥३२॥
सर्वे ब्रह्मादयो देवाः कार्याकार्यव्यवस्थितौ ।
रेतसा च जगत् सर्वं नष्टं स्थावरजङ्गमम् ॥३३॥
सस्मार चाग्निं ब्रह्मा च विष्णुश्चाप्यात्मदायकः ।
मनसा संस्मृतः सद्यो जगामाग्निस्त्वरान्वितः ॥३४॥
ताभ्यां संप्रेषितोऽपश्यद् रुचिरं शिवमन्दिरम् ॥३५॥
अग्निर्हंसस्तदा भूत्वा काश्मीरसदृशच्छविः ।
प्रविष्टोऽन्तःपुरं शंभोर्नानाश्चर्यसमन्वितम् ॥३६॥
तदङ्गणमनुप्राप्य उपविश्याह हव्यवाट् ॥३७॥
पाणिपात्रस्य मे ह्यम्ब भिक्षां देह्यवरोधतः ।
यावद् दातुं च सारेभे भिक्षां तस्मै ततः स्वयम् ।
उत्थाय सुरतात् तस्माच्छिवो हि कुपितो भृशम् ॥३१॥
रुद्रस्त्रिशूलमुद्यम्य भैरवो ह्यभवत् तदा ।
निवारितो गिरिजया वधात् तस्माच्छिवः स्वयम् ॥
भिक्षां तस्मै ददौ वाचा अग्नये जातवेदसे ॥४०॥

Pārvatī however curses him :

रे भिक्षो भविता शापात् सर्वभक्षो ममाशु वै ।
अनेन रेतसा सद्यः पीडां प्राप्स्यसि सर्वशः ॥४२॥
आगत्याकथयत् सर्वं तद्रेतोभक्षणादिकम् ।
सर्वे सगर्भा ह्यभवन् चिन्तया च प्रपीडिताः ॥
विष्णुं शरणमाजग्मुर्देवदेवेश्वरं प्रभुम् ॥४६॥

The gods complain to him :

वयं सर्वे मर्तुकामा रेतसानेन पीडिताः ।
असुरेभ्यः परित्रस्ता वयं सर्वे दिवौकसः ॥४८॥
शरणं शंकरं याताः परित्रातुं कृतोद्वहाः ।
यदा पुत्रो हि रुद्रस्य भविष्यति तदा वयम् ।
सुखिनः स्याम सर्वे वै निर्भयाश्च त्रिविष्टपे ॥४९॥

Viṣṇu directs the gods towards Rudra, whom they approach singing his glories. The Lord consoles them :

त्रासं कुर्वन्तु मा सर्वे रेतसानेन पीडिताः ॥६१॥
वमनं वै भवद्भिश्च कार्यमद्यैव भोः सुराः ।

तथेति मत्वा ते सर्वे इन्द्राद्या देवतागणाः ।।६१।।
वेमुः सर्वे तदा विप्रास्तद्रेतः शंकरस्य च ।।६२।।
ऐकपद्येन तद्रेतो महापर्वतसंनिभम् ।
तप्तचामीकरप्रख्यं बभूव परमाद्भुतम् ।।६३।।
सर्वे च सुखिनो जाता इन्द्राद्या देवतागणाः ।
विना ह्यग्निं च ते सर्वे परितुष्टास्तदाभवन् ।।६४।।
तेनाग्निनापि चोक्तस्तु शंकरो लोकशंकरः ।
किं मयाद्य महादेव कर्तव्यं देवतावर ।।६५।।
तद् ब्रूहि मे प्रभोऽद्य त्वं येनाहं सर्वदा सुखी ।
भविष्यामि च येनाहं देवानां हव्यवाहकः ।।६६।।
तदोवाच शिवः साक्षाद् देवानामिह शृण्वताम् ।
रेतो विसृज्यतां योनौ तदाग्निः प्रहसन्निव ।।६७।।
उवाच शंकरं देवं भवतेजो दुरासदम् ।
इदमुल्बणवत्तेजो धार्यते प्राकृतैः कथम् ।।६८।।
ततः प्रोवाच भगवानग्निं प्रति महेश्वरः ।
मासि मासि प्रतप्तानां देहे तेजो विसृज्यताम् ।।६९।।
तथेति मत्वा वचनं महाप्रभोः,
स जातवेदाः परमेण वर्चसा ।।
समुज्वलंस्तत्र महाप्रभावो,
ब्राह्मे मुहूर्ते हि स चोपविष्टः ।।७०।।
तदा प्रातः समुत्थाय प्रातःस्नानपराः स्त्रियः ।
ययुः सदा ऋषीणां च सत्यस्ता जातवेदसम् ।।७१।।
दृष्ट्वा प्रज्वलितं तत्र सर्वास्ताः शीतकर्षिताः ।
तप्तुकामास्तदा सर्वा ह्यरुंधत्या निवारिताः ।।७२।।
तया निवारिताश्चापि तास्तेपुः कृत्तिकाः स्वयम् ।
यावत्तेपुश्च ताः सर्वाः रेतसः परमाणवः ।
विविशू रोमकूपेषु तासां तत्रैव सत्वरम् ।।७३।।
नीरेतोऽग्निस्तदा जातो विश्रान्तः स्वयमेव हि ।।७४।।
ततस्ता ऋषिभार्या हि ययुः स्वभवनं प्रति ।
ऋषिभिस्तु तदा शप्ताः कृतिकाः खेचराभवन् ।।७५।।
तदानीमेव ताः सर्वा व्यभिचारेण दुःखिताः ।
तत् ससर्जुस्तदा रेतः पृष्ठे हिमवतो गिरेः ।।७६।।
ऐकपद्येन तद्रेतस्तप्तचामीकरप्रभम् ।
गङ्गायां च तदा क्षिप्तं कीचकैः परिवेष्टितम् ।।७७।।

षण्मुखं बालकं ज्ञात्वा सर्वे देवा मुदान्विताः ।
गर्गेणोक्तास्तदन्ते वै सुखेन ह्रियतामिति ॥७८॥
शंभोः पुत्रः प्रसादेन सर्वो भवति शाश्वतः ।
गङ्गायाः पुलिने जातः कार्त्तिकेयो महाबलः ॥७६॥
जातो यदाथ गङ्गायां षण्मुखः शंकरात्मजः ।
तदानीमेव गिरिजा संजाता प्रस्नुतस्तनी ॥८१॥
नारदस्तत्र चागत्य प्रोक्तवान् जन्म तस्य तत् ।
शिवाय च शिवायै च पुत्रो जातो हि सुन्दरः ॥८३॥

Chapter 28 presents Kārttikeya in the lap of Śiva :

कुमारं स्वाङ्कमारोप्य उवाच जगदीश्वरः ॥१॥
किं कार्यं कथ्यतां देवाः कुमारेणाधुना मम ।
तदोचुः सहिताः सर्वे देवं पशुपतिं प्रति ॥२॥
तारकाद् भयमुत्पन्नं सर्वेषां जगतां विभो ॥
त्राता त्वं जगतां स्वामी तस्मात् त्राणं विधीयताम् ॥३॥

Kumāra is placed at the head of the gods' armies to fight Tāraka. And then :

युद्धकामाः सुरा यावत्तावत् सर्वे समागताः ।
वरणार्थं कुमारस्य सुता मृत्योर्दुरत्यया ॥११॥
ब्रह्मणा नोदिता पूर्वं तपः परममाश्रिता ।
तपसा तेन महता कुमारं प्रति वै तदा ।
आगता दुहिता मृत्योः सेना नामैकसुन्दरी ॥१२॥
ब्रह्मणो वचनाच्चैव कुमारेण तदा वृता ।
अथ सेनापतिर्जातः कुमारः शांकरिस्तदा ॥१४॥
तदा गौरी च गङ्गा च कृत्तिका मातरस्तथा ।
परस्परमथोचुस्ताः सुतो मम ममेति च ॥१६॥
एवं विवादमापन्नाः सर्वास्ता मातृकादयः ।
निवारिता नारदेन मौढ्यं मा कुरुतेति च ॥१७॥
पार्वत्यां शंकराज्जातो देवकार्यार्थसिद्धये ।
तूष्णींभूतास्तदा सर्वाः कृत्तिका मातृभिः सह ॥१८॥
गुहेनोक्तास्तदा सर्वा ऋषिपत्न्यश्च कृत्तिकाः ।
नक्षत्राणि समाश्रित्य भवद्भिः स्थीयतां चिरम् ॥१९॥
तथा मातृगणस्तेन स्वामिना स्थापितो दिवि ॥२०॥

Kārttikeya asks the gods to return to heaven; this they

hesitate to do through fear of Tāraka, who has expelled them from there. Kārttikeya decides to kill Tāraka, who, inspite of Nārada's entreaties to the contrary, jumps for a duel with Kumāra. The battle of the gods and demons rages to the bitter end, when Kumāra destroys Tāraka along with his hosts.

SATAPATHA BRAHMṆA VI.1.3: 7—20

अभूद् वा इयं प्रतिष्ठेति । तद् भूमिरभवत् तामप्रथयन् सा पृथिव्यभवत् तस्यामस्यां प्रतिष्ठायां भूतानि च भूतानां च पतिः संवत्सरायादीक्षन्त भूतानां पतिर्गृहपतिरासीदुषाः पत्नी ॥७॥

तद् यानि तानि भूतानि । ऋतवस्तेऽथ यः स भूतानां पतिः संवत्सरः सोऽथ या सोषाः पत्न्यौषसी तानीमानि भूतानि च भूतानां च पतिः संवत्सर उषसि रेतोऽसिञ्चन्त् स संवत्सरे कुमारोऽजायत सोऽरोदीत् ॥८॥

तं प्रजापतिरब्रवीत् । कुमार ! किं रोदिषि यच्छ्रमात् तपसोऽधि जातोऽसीति सोऽब्रवीदनपहतपाप्मा वा अस्म्यहितनामा नाम मे धेहीति । तस्मात् पुत्रस्य जातस्य नाम कुर्यात् । पाप्मानमेवास्य तदपहन्त्यपि द्वितीयमपि तृतीयमभिपूर्वमेवास्य तत् पाप्मानमप हन्ति ॥९॥

तमब्रवीद् रुद्रोऽसीति । तद् यद् अस्य तन्नामाकरोद् अग्निस्तद्रूपमभवदग्निर्वै रुद्रो यदरोदीत्तस्माद् रुद्रः । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥१०॥

तमब्रवीत् सर्वोऽसीति । तद् यदस्य तन्नामाकरोदापस्तद् रूपमभवन्नापो वै सर्वोऽद्भ्यो हीदं सर्वं जायते । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥११॥

तमब्रवीत् पशुपतिरसीति । तद् यदस्य तन्नामाकरोदोषधयस्तद् रूपमभवन्नोषधयो वै पशुपतिस्तस्माद् यदा पशव ओषधीर्लभन्तेऽथ पतीयन्ति । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥१२॥

तमब्रवीदुग्रोऽसीति । तद् यदस्य तन्नामाकरोद् वायुस्तद्रूपमभवद् वायुर्वा उग्रस्तस्माद् यदा बलवद् वात्युग्रो वातीत्याहुः । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥१३॥

तमब्रवीदशनिरसीति । तद् यदस्य तन्नामाकरोद् विद्युत् तद्रूपमभवद् विद्युद् वा अशनिस्तस्माद् यं विद्युद्धन्त्यशनिरवधीदित्याहुः । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥१४॥

तमब्रवीद् भवोऽसीति । तद् यदस्य तन्नामाकरोत् पर्जन्यस्तद्रूपमभवत् पर्जन्यो वै भवः पर्जन्याद्धीदं सर्वं भवति । सोऽब्रवीज्ज्यायान् वा अतोऽस्मि धेह्येव मे नामेति ॥१५॥

तमब्रवीन्महान् देवोऽसीति । तद् यदस्य तन्नामाकरोच्चन्द्रमास्तद्रूपमभवत् प्रजापतिर्वै चन्द्रमाः प्रजापतिर्वै महान् देवः । सोऽब्रवीज्ज्यायान् वा अतो

ऽस्मि धेह्येव मे नामेति ॥१६॥

तमब्रवीदीशानोऽसीति । तद् यदस्य तन्नामाकरोदादित्यस्तद् रूपमभवदादित्यो वा ईशान आदित्यो ह्यस्य सर्वस्येष्टे । सोऽब्रवीदेतावान् वा अस्मि मा मेतः परो नाम धा इति ॥१७॥

तान्येतान्यष्टावग्निरूपाणि । कुमारो नवमः । सैवाग्नेस्त्रिवृत्ता ॥१८॥

यद्वेवाष्टावग्निरूपाणि । अष्टाक्षरा गायत्री तस्मादाहुर्गायत्रोऽग्निरिति । सोऽयं कुमारो रूपाण्यनु प्राविशन्न वा अग्निं कुमारमिव पश्यन्त्येतान्येवास्य रूपाणि पश्यन्त्येतानि हि रूपाण्यनु प्राविशत् ॥१९॥

तमेवं संवत्सर एव चिनुयात् । संवत्सरेऽनुब्रूयाद् द्वयोरित्यु हैक आहुः संवत्सरे वै तद् रेतोऽसिञ्चन्त्स संवत्सरे कुमारोऽजायत तस्माद् द्वयोरेव चिनुयाद् द्वयोरनुब्रूयादिति संवत्सरे त्वेव चिनुयात् संवत्सरेऽनुब्रूयाद्यावद्वाऽव रेतः सिक्तं तदेव जायते तत् ततो विक्रियमाणमेव वर्धमानं शेते तस्मात् संवत्सर एव चिनुयात् संवत्सरेऽनुब्रूयात् तस्य चितस्य नाम करोति पाप्मानमेवास्य तदपहन्ति चित्रनामानं करोति चित्रोऽसीति सर्वाणि हि चित्राण्यग्निः ॥२०॥

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